A

NEW AND LITERAL

TRANSLATION

OF

JUVENAL AND PERSIUS;

WITH

COPIOUS EXPLANATORY NOTES,

BY WHICH THESE DIFFICULT SATIRISTS ARE RENDERED EASY AND FAMILIAR TO THE READER.

IN TWO VOLUMES.

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Ardet—Instat—Apertè Jugulat.
Scal. in Juv.

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PREFACE
TO
JUVENAL.

DECIMUS Junius Juvenal *was born at* Aquinum, *a town of the* Volsci, *a people of* Latium: *hence, from the place of his birth, he was called* Aquinas. *It is not certain whether he was the* son, *or foster-child, of a rich freedman. He had a learned education, and, in the time of* Claudius Nero, *pleaded causes with great reputation. About his middle age he applied himself to the study of* Poetry; *and, as he saw a daily increase of vice and folly, he addicted himself to writing* Satire: *but, having said something* (Sat. vii. l. 88—92.) *which was deemed a reflection on* Paris *the actor, a minion of* Domitian's, *he was banished into* Ægypt, *at* *eighty years of age, *under pretence of sending him as* captain *of a company of soldiers. This was looked upon as a sort of humorous punishment for what he had said, in making* Paris *the bestower of posts in the army.*

However, Domitian *dying very soon after,* Juvenal *returned to* Rome, *and is said to have lived there to*

* Quanquam Octogenarius.—MARSHALL, in Vit. Juv.

the times * *of* Nerva *and* Trajan. *At laſt, worne out with old age, he expired in a fit of coughing.*

He was a man of excellent morals, of an elegant taſte and judgment, a faſt friend to Virtue, and an irreconcileable enemy to Vice in every ſhape.

As a writer, his ſtyle is unrivalled, in point of elegance and beauty, by any Satiriſt that we are acquainted with, Horace *not excepted. The plainneſs of his expreſſions are derived from the honeſty and integrity of his own mind: his great aim was—"to "hold, as it were, the mirror up to nature; to ſhew "* Virtue *her own feature, Scorn her own image, and "the very age and body of the time his form and "preſſure †."—He meant not, therefore, to corrupt the mind, by openly deſcribing the lewd practices of his countrymen, but to remove every veil, even of language itſelf, which could ſoften the features, or hide the full deformity of vice from the obſervation of his readers, and thus to ſtrike the mind with due abhorrence of what he cenſures. All this is done in ſo maſterly a way, as to render him well worthy* Scaliger's *encomium, when he ſtyles him—*Omnium Satyricorum facilè Princeps. *He was much loved and reſpected by* ‡ Martial. Quintilian *ſpeaks of him,* Inſt. Orat. Lib. x. *as the chief of Satiriſts.* ‖ Ammianus

* Ibique ad Nervæ & Trojani tempora ſupervixiſſe dicitur. MARSHALL. Ib.

† Hamlet, Act iii. Scene 2. ‡ See Mart. Lib. vii. Epig. 24. ‖ Hiſt. Lib. xxviii.

Marcellinus

Marcellinus *says, that some who did detest learning, did, notwithstanding, in their most profound retiredness, diligently employ themselves in his works.*

The attentive reader of Juvenal *may see, as in a glass, a true portraiture of the* Roman *manners in his time: here he may see, drawn to the life, a people sunk in sloth, luxury, and debauchery, and exhibiting to us the sad condition of human nature, when untaught by divine truth, and uninfluenced by a divine principle. However polite and refined this people was, with respect to the cultivation of letters, arts, and sciences, beyond the most barbarous nations; yet, as to the true knowledge of God, they were upon a footing with the most uninformed of their cotemporaries, and consequently were, equally with them, sunk into all manner of wickedness and abomination. The description of the* Gentiles *in general, by* St. Paul, Rom. i. 19—32. *is fully verified as to the* Romans *in particular.*

Juvenal *may be looked upon as one of those rare meteors, which shone forth even in the darkness of Heathenism. The mind and conscience of this great man were, though from* * *whence he knew not, so far enlightened, as to perceive the ugliness of vice, and so influenced with a desire to reform it, as to make him, according to the light he had, a severe and able reprover, a faithful and diligent witness against the vices and follies of the people among which he lived;*

* Rom. ii. 15. Comp. Is. xlv. 5. See Sat. x. l. 363, and note.

and, indeed, againſt all, who, like them, give a looſe to their depraved appetites, as if there were no other liberty to be ſought after, but the moſt unreſtrained indulgence of vicious pleaſures and gratifications.

How far Rome-Chriſtian, *poſſeſſed of divine revelation, is better than Heathen* Rome *without it, is not for me to determine: but, I fear, that the peruſal of* Juvenal *will furniſh us with too ſerious a reaſon to obſerve, that, not only modern* Rome, *but every* metropolis *in the* Chriſtian *world, as to the generality of its manners and purſuits, bears a moſt unhappy reſemblance to the objects of the following Satires. They are, therefore, too applicable to the times in which we live, and, in that view, if rightly underſtood, may perhaps be ſerviceable to many, who will not come within the reach of higher inſtruction.*

Biſhop Burnet *obſerves, that the* "*ſatirical poets,* " Horace, Juvenal, *and* Perſius, *may contribute* " *wonderfully to give a man a deteſtation of vice, and* " *a contempt of the common methods of mankind; which* " *they have ſet out in ſuch true colours, that they muſt* " *give a very generous ſenſe to thoſe who delight in* " *reading them often.*" Paſt. Care, c. vii.

This tranſlation was begun ſome years ago, at hours of leiſure, for the Editor's own amuſement: when, on adding the notes as he went along, he found it uſeful to himſelf, he began to think that it might be ſo to others, if purſued to the end on the ſame plan. The work was carried on, till it increaſed to a conſiderable bulk. The addition of Perſius *enlarged it to its preſent ſize,*

in

in which it appears in print, with a deſign to add its aſſiſtance in explaining theſe difficult authors, not only to ſchool-boys and young beginners, but to numbers in a more advanced age, who, by having been thrown into various ſcenes of life, remote from claſſical improvement, have ſo far forgotten their Latin, *as to render theſe elegant and inſtructive remains of antiquity almoſt inacceſſible to their comprehenſion, however deſirous they may be to renew their acquaintance with them.*

As to the old objection, that tranſlations of the Claſſics tend to make boys idle, this can never happen, but through the fault of the maſter, in not properly watching over the method of their ſtudies. A maſter ſhould never ſuffer a boy to conſtrue his leſſon in the ſchool, but from the Latin by itſelf, nor without making the boy parſe, and give an account of every neceſſary word; this will drive him to his grammar *and* dictionary, *near as much as if he had no tranſlation at all: but in private, when the boy is preparing his leſſon, a litera* tranſlation, *and* explanatory notes, *ſo facilitate the right comprehenſion, and underſtanding, of the author's language, meaning, and deſign, as to imprint them with eaſe on the learner's mind, to form his taſte, and to enable him, not only to conſtrue and explain, but to get thoſe portions of the author by heart, which he is, at certain periods, to repeat in the ſchool, and which, if judiciouſly ſelected, he may find uſeful, as well as ornamental to him, all his life.*

To this end, I have conſidered, that there are three purpoſes

purpoſes to be anſwered. Firſt, that the reader ſhould know what *the author ſays; this can only be attained by* * *literal tranſlation: as for poetical verſions, which are ſo often miſcalled tranſlations, paraphraſes, and the like, they are but ill calculated for this fundamental and neceſſary purpoſe.*

They remind one of a performer on a muſical inſtrument, who ſhews his ſkill, by playing over a piece of muſic, with ſo many variations, as to diſguiſe, almoſt entirely, the original ſimple melody, inſomuch that the hearers depart as ignorant of the merit of the compoſer, as they came.

All tranſlators ſhould transfer to themſelves the directions which our Shakeſpeare *gives to actors, at leaſt, if they mean to aſſiſt the ſtudent, by helping him to the conſtruction, that he may underſtand the language of the author.—As the actor is not "to o'erſtep the modeſty of nature"—ſo a tranſlator is not to o'erſtep the ſimplicity of his text.—As an actor is "not to ſpeak more than is ſet down for him"—ſo a tranſlator is not to exerciſe his own fancy, and let it looſe into phraſes and expreſſions, which are totally foreign from thoſe of the author. He ſhould therefore ſacrifice vanity to uſefulneſs, and forego the praiſe of elegant writing, for the utility of faithful tranſlation.*

* I truſt that I ſhall not be reckoned guilty of inconſiſtency, if, in ſome few paſſages, I have made uſe of paraphraſe, which I have ſo ſtudiouſly avoided through the reſt of the work, becauſe the literal ſenſe of *theſe* is better obſcured than explained, eſpecially to young minds.

The

The next thing to be conſidered, after knowing what *the author ſays, is* how *he ſays it; this can only be learnt from the original itſelf, to which I refer the reader, by printing the Latin, line for line, oppoſite to the Engliſh, and, as the lines are numbered, the eye will readily paſs from the one to the other. The information which has been received from the tranſlation, will readily aſſiſt in the grammatical conſtruction. The third particular, without which the reader would fall very ſhort of underſtanding the author, is, to know* what he means; *to explain this is the intention of the notes, for many of which, I gratefully acknowledge myſelf chiefly indebted to various learned commentators, but who, having written in Latin, are almoſt out of the reach of thoſe for whom this work is principally intended. Here and there, I have ſelected ſome notes from Engliſh writers: this indeed the ſtudent might have done for himſelf; but I hope he will not take it amiſs, that I have brought ſo many different commentators into one view, and ſaved much trouble to him, at the expence of my own labour. The reſt of the notes, and thoſe no inconſiderable number, perhaps the moſt, are my own, by which, if I have been happy enough to ſupply any deficiencies of others, I ſhall be glad.*

Upon the whole, I am, from long obſervation, moſt perfectly convinced, that the early diſguſt, which, in too many inſtances, youth is apt to conceive againſt claſſical learning (ſo that the ſchool-time is paſſed in a

ſtate

ſtate of *labour and ſorrow) ariſes moſtly from the crabbed and difficult methods of inſtruction, which are too often impoſed upon them; and that, therefore, all attempts to reduce the number of the difficulties, which, like ſo many thorns, are laid in their way, and to* † *render the paths of inſtruction pleaſant and eaſy, will encourage and invite their attention, even to the ſtudy of the moſt difficult authors, among the foremoſt of which we may rank* Juvenal *and* Perſius. *Should the preſent publication be found to anſwer this end, not only to ſchool-boys, but to thoſe alſo who would be glad to recover ſuch a competent knowledge of the Latin tongue, as to encourage the renewal of their acquaintance with the Claſſics (whoſe writings ſo richly contribute to ornament the higher and more poliſhed walks in life, and which none but the ignorant and taſteleſs can undervalue) it will afford the Editor an additional ſatisfaction. Still more, if it prove uſeful to foreigners; ſuch I mean as are acquainted with the Latin, and wiſh to be helped in their ſtudy of the*

* "The books that we learn at ſchools are generally laid "aſide, with this prejudice, that they were the labours as well "as the ſorrows of our childhood and education; but they are "among the beſt of books—the Greek and Roman authors "have a ſpirit in them, a force both of thought and expreſſion, "that later ages have not been able to imitate." Bp. BURNET, Paſt. Care, c. vii.

† Quod enim munus reipublicæ afferre majus, meliuſve poſſumus, quàm ſi docemus atque erudimus juventutem? CIC. de Divin. Lib. ii. 2.

Engliſh

Engliſh language, which is now ſo much cultivated in many parts of Europe.

The religious reader will obſerve, that God, *who* "*in times paſt ſuffered* * *all the nations* (παντα τα "εθνη, i. e. *all the heathen*) *to walk in their own* "*ways, nevertheleſs, left not himſelf without witneſs,*" *not only by the outward manifeſtations of his power and goodneſs, in the works of* † *creation and providence, but by men alſo, who, in their ſeveral generations, have ſo far ſhewn* the work of ‡ the law written in their hearts, *as to bear teſtimony againſt the unrighteouſneſs of the world in which they lived. Hence, we find the great apoſtle of the* Gentiles, Acts xvii. 28. *quoting a paſſage from his countryman,* Aratus *of* Cilicia, *againſt idolatry, or imagining there be gods made with hands. We find the ſame apoſtle* § *reproving the vices of lying and gluttony in the* Cretans, *by a quotation from the* Cretan *poet* Epimenides, *whom he calls* "*a prophet of their own,*" *for they accounted their poets writers of divine oracles.—Let this teach us to diſtinguiſh between the uſe and abuſe of claſſical knowledge—when it tends to inform the judgment, to refine the manners, and to embelliſh the converſation; when it keeps a due ſubordination to that which is divine, makes us truly thankful for the ſuperior light of* God's *infallible word, and teaches us how little can be truly*

* See Whitby on Acts xiv. 16.

† Comp. Rom. i. 19, 20, with Acts xiv. 17.

‡ See Rom. ii. 15. § Tit. i. 12.

known * *by the wiſeſt of men, without a divine revelation,—then it has its uſe—ſtill more, if it awakens in us a jealouſy over ourſelves, that we duly improve the ſuperior light with which we are bleſſed, leſt the very heathen riſe in judgment* † *againſt us. If, on the contrary, it tends to make us proud, vain, and conceited, to reſt in its attainments as the ſummit of wiſdom and knowledge; if it contributes to harden the mind againſt ſuperior information, or fills it with that ſour pedantry which leads to the contempt of others—then I will readily allow, that all our learning is but "ſplendid ignorance and pompous folly."*

As to any miſtakes or overſights, which the Editor has been guilty of, and which are almoſt unavoidable in ſo long and difficult a work as this, he leaves them to the candor and correction of the learned reader, to whom he ſhall feel himſelf much obliged for any alterations, which may be thought neceſſary for the improvement of the work.

Such corrections and additions as occurred to the Editor, on a reviſal of the whole when the printing was finiſhed, are collected at the end of each volume, and placed under the heads of the ſeveral Satires to which they belong.

* 1 Cor. i. 20, 21. † Luke xii. 47, 48.

DECIMI
JUNII JUVENALIS
AQUINATIS
SATIRÆ.

THE
SATIRES
OF
JUVENAL.

DECIMI JUNII JUVENALIS AQUINATIS SATIRÆ.

SATIRA I.

ARGUMENT.

JUVENAL *begins this Satire, with giving ſome humourous reaſons for his writing: ſuch as hearing, ſo often, many ill poets rehearſe their works, and intending to repay them in kind. Next he informs us, why he addicts himſelf to ſatire, rather than to other poetry, and gives a ſummary and general view of the reigning vices and follies of his time. He*

SEMPER ego auditor tantum? nunquamne reponam,
Vexatus toties rauci Theſeïde Codri?
Impunè ergo mihi recitaverit ille togatas,

Satires] Or Satyrs—concerning this word—See CHAMBERS's Dictionary.

Line 1. *Only an hearer.*] Juvenal complains of the irkſome recitals, which the ſcribbling poets were continually making of their vile compoſitions, and of which he was an hearer, at the public aſſemblies where they red them over. It is to be obſerved, that, ſometimes, the Romans made private recitals, of their poetry, among their particular friends. They alſo had public recitals, either in the Temple of Apollo, or in ſpacious houſes, which were either hired, or lent, for the purpoſe, by ſome rich and great man, who was highly honoured for this, and who got his clients and dependents together, on the occaſion, in order to increaſe the andience, and to encourage the poet by their applauſes. See Sat. vii. l. 40—4. Perſius Prolog. l. 7, and note. Hor. Lib. 1. Sat. iv. l. 73—4.

——— *Repay.*] Reponam, here, is uſed metaphorically; it alludes

THE SATIRES OF JUVENAL.

SATIRE I.

laments the reſtraints which the ſatyriſts then lay under from a fear of puniſhment, and profeſſes to treat of the dead, perſonating, under their names, certain living vicious characters. His great aim, in this, and in all his other ſatires, is to expoſe and reprove vice itſelf, however ſanctified by cuſtom, or dignified by the examples of the great.

SHALL I always be only a hearer?—ſhall I never repay,
Who am teiz'd ſo often with the Theſeis of hoarſe Codrus?
Shall one (Poet) recite his Comedies to me with impunity,

alludes to the borrowing and repayment of money. When a man repaid money which he had borrowed, he was ſaid to replace it—reponere. So our poet, looking upon himſelf as indebted to the reciters of their compoſitions, for the trouble which they had given him, ſpeaks, as if he intended to repay them in kind, by writing, and reciting his verſes, as they had done theirs. Sat. vii. l. 40—4. Perſius Prolog. l. 7. Hor. Lib. 1. Sat. iv. l. 73—4.

2. *Theſeis.*] A poem, of which Theſeus was the ſubject.

——— *Hoarſe Codrus.*] A very mean poet: ſo poor, that he gave riſe to the proverb—"Codro pauperior." He is here ſuppoſed to have made himſelf hoarſe, with frequent and loud reading his poem.

3. *Comedies.*] Togatas—ſo called from the low and common people, who were the ſubjects of them. Theſe wore gowns by which they were diſtinguiſhed from perſons of rank.

Hic Elegos? impunè diem conſumpſerit ingens
Telephus? aut ſummi plenâ jam margine libri
Scriptus & in tergo necdum finitus Oreſtes?
Nota magis nulli domus eſt ſua, quàm mihi lucus
Martis, & Æoliis vicinum rupibus antrum
Vulcani. Quid agant venti; quas torqueat umbras

There were three different ſorts of Comedy, each denominated from the dreſs of the perſons which they repreſented.

I. The Togata—which exhibited the actions of the lower ſort; and was a ſpecies of what we call low comedy.

II. The Prætextata—ſo called from the prætexta, a white robe ornamented with purple, and worn by magiſtrates and nobles. Hence the comedies, which treated of the actions of ſuch, were called prætextatæ. In our time, we ſhould ſay, genteel comedy.

III. The Palliata—from pallium, a ſort of upper garment worn by the Greeks, and in which the actors were habited, when the manners and actions of the Greeks were repreſented. This was alſo a ſpecies of the higher ſort of comedy.

It is moſt probable, that, Terence's plays, which he took from Menander, were reckoned among the palliatæ, and repreſented in the pallium, or Grecian dreſs: more eſpecially too, as the ſcene of every play lies at Athens.

4. *Elegies.*] Theſe were little poems on mournful ſubjects, and conſiſted of hexameter and pentameter verſes alternately. We muſt deſpair of knowing the firſt elegiac poet, ſince Horace ſays,—Art. Poët, l. 77—8.

Quis tamen exiguos elegos emiſerit auctor,
Grammatici certant, & adhuc ſub judice lis eſt.

By whom invented critics yet contend,
And of their vain diſputing find no end. FRANCIS.

Elegies were at firſt mournful, yet, afterwards, they were compoſed on chearful ſubjects. Hor. Ib. l. 75—6.

Verſibus impariter junctis querimonia primum,
Poſt etiam inclusa eſt voti ſententia compos,

Unequal meaſures firſt were tun'd to flow,
Sadly expreſſive of the lover's woe:
But now to gayer ſubjects form'd they move,
In ſounds of pleaſure, and the joys of love. FRANCIS.

4. *Bulky Telephus.*] Some prolix and tedious play, written on the ſubject of Telephus, King of Myſia, who was mortally wounded

Another his Elegies? shall bulky Telephus waste a day
With impunity? or Orestes—the margin of the whole book
already full,
And written on the back too; nor as yet finished?
No man's house is better known to him, than to me
The grove of Mars, and the den of Vulcan near
The Æolian rocks: what the winds can do; what ghosts

wounded by the spear of Achilles, but afterwards healed by the rust of the same spear. Ovid. Trist. v. 2. 15.

—— *Waste a day.*] In hearing it red over, which took up a whole day.

5. *Or Orestes.*] Another play on the story of Orestes, the son of Agamemnon and Clytemnestra. He slew his own mother, and Ægysthus, her adulterer, who had murdered his father. This too, by the description of it in this line, and the next, must have been a very long and tedious performance. It was usual to leave a margin, but this was all filled from top to bottom—it was unusual to write on the outside, or back, of the parchment; but this author had filled the whole outside, as well as the inside.

5. *Of the whole Book.*] Or—of the whole of the book.—Liber, primarily signifies the inward bark or rind of a tree; hence a book or work written, at first made of barks of trees, afterwards of paper and parchment. Summus is derived from supremus, hence summum-i, the top, the whole, the sum.

8. *The grove of Mars.*] The history of Romulus and Remus, whom Ilia, otherwise called Rhea Sylvia, brought forth in a grove, sacred to Mars at Alba: hence Romulus was called Sylvius—also, the son of Mars. This, and the other subjects mentioned, were so dinned perpetually into his ears, that the places described, were as familiar to him as his own house.

8. *The den of Vulcan.*] The history of the Cyclops and Vulcan, the scene of which was laid in Vulcan's den. See Virg. Æn. viii. l. 416—22.

9. *The Æolian rocks.*] On the north of Sicily are seven rocky islands, which were called Æolian, or Vulcanian; one of which was called Hiera, or sacred, as dedicated to Vulcan. From the frequent breaking forth of fire and sulphur out of the earth of these islands, particularly in Hiera, Vulcan was supposed to keep his shop and forge there.

Here also Æolus was supposed to confine, and preside over the winds. Hence these islands are called Æolian. See Virg. Æn. i. l. 55—67.

9. *What the winds can do.*] This probably alludes to some tedious poetical treatises, on the nature and operations of the

Æacus; unde alius furtivæ devehat aurum
Pelliculæ: quantas jaculetur Monychus ornos;
Frontonis platani, convulſaque marmora clamant
Semper, & aſſiduo ruptæ lectore columnæ.
Expectes eadem à ſummo, minimoque poëtâ.
Et nos ergo manum ferulæ ſubduximus: & nos
Conſilium dedimus Syllæ, privatus ut altum
Dormiret. Stulta eſt clementia, cum tot ubique
Vatibus occurras, perituræ parcere chartæ,

winds. Or, perhaps, to ſome play, or poem, on the amours of Boreas and Orithya, the daughter of Erectheus, king of Athens.

10. *Æacus may be tormenting.*] Æacus was one of the fabled judges of hell, who with his two aſſeſſors, Minos and Rhadamanthus, were ſuppoſed to torture the ghoſts into a confeſſion of their crimes. See Virg. Æn. vi. l. 566—69.

—— *From whence another, &c.*] Alluding to the ſtory of Jaſon, who ſtole the golden fleece from Colchis.

11. *Monychus.*] This alludes to ſome play, or poem, which had been written on the battle of the Centaurs and Lapithæ.

The word Monychus is derived from the Greek μονος, ſolus, and ονυξ, ungula, and is expreſſive of an horſe's hoof, which is whole and entire, not cleft or divided.

The Centaurs were fabled to be half men, and half horſes; ſo that by Monychus we are to underſtand one of the Centaurs, of ſuch prodigious ſtrength, as to make uſe of large trees for weapons, which he threw, or darted at his enemies.

12. *The plane trees of Fronto.*] Julius Fronto, a noble and learned man, at whoſe houſe the poets recited their works, before they were red, or performed in public. His houſe was planted round with plane trees, for the ſake of their ſhade.

13. *The convulſed marbles.*] This may refer to the marble ſtatues which were in Fronto's hall, and were almoſt ſhaken off their pedeſtals by the din and noiſe that were made—or to the marble with which the walls were built, or inlaid; or to the marble pavement; all which appeared, as if likely to be ſhaken out of their places, by the inceſſant noiſe of theſe bawling reciters of their works.

—— *The columns broken.*] The marble pillars too were in the ſame ſituation of danger, from the inceſſant noiſe of theſe people.

The poet means to expreſs the weariſomeneſs of the continual repetition of the ſame things over and over again, and to cenſure the manner, as well as the matter, of theſe irkſome repetitions;

Æacus may be tormenting: whence another could convey
the gold
Of the ſtolen Fleece: how great wild-aſh trees Monychus
could throw:
The plane-trees of Fronto, and the convuls'd marbles
complain
Always, and the columns broken with the continual reader:
You may expect the ſame things from the higheſt and from
the leaſt poet,
And I therefore have withdrawn my hand from the ferule;
and I
Have given counſel to Sylla, that, a private man, ſoundly
He ſhould ſleep. It is a fooliſh clemency, when every
where ſo many
Poets you may meet, to ſpare paper, that will periſh.

petitions; which were attended with ſuch loud and vehement vociferation, that even the trees about Fronto's houſe, as well as the marble within it, had reaſon to apprehend demolition. This hyperbole is humourous, and well applied to the ſubject.

14. *You may expect the ſame things, &c.*] i. e. The ſame ſubjects, treated by the worſt poets, as by the beſt. Here he ſatyrizes the impudence and preſumption of theſe ſcribblers, who, without genius or abilities, had ventured to write, and expoſe their verſes to the public ear; and this, on ſubjects which had been treated by men of a ſuperior caſt.

15. *Have withdrawn my hand, &c.*] The ferule was an inſtrument of puniſhment, as at this day, with which ſchool-maſters corrected their ſcholars, by ſtriking them with it over the palm of the hand: the boy watched the ſtroke, and, if poſſible, withdrew his hand from it.

Juvenal means to ſay, that he had been at ſchool, to learn the arts of poetry and oratory, and had made declamations, of one of which the ſubject was—"Whether Sylla ſhould take the "dictatorſhip, or live in eaſe and quiet as a private man?" He maintained the latter propoſition.

——*Therefore.*] i. e. In order to qualify myſelf as a writer and declaimer. His meaning ſeems to be, that, as all, whether good or bad, wrote poems, why ſhould not he, who had had an education in learning, write as well as they?

18. *Paper that will periſh.*] i. e. That will be deſtroyed by

Cur tamen hoc libeat potius decurrere campo,
Per quem magnus equos Auruncæ flexit alumnus:
Si vacat, & placidi rationem admittitis, edam.
Cum tener uxorem ducat ſpado: Mævia Tuſcum
Figat aprum, & nudâ teneat venabula mammâ:
Patricios omnes opibus cum provocet unus,
Quo tondente gravis juveni mihi barba ſonabat:
Cum pars Niliacæ plebis, cum verna Canopi
Criſpinus, Tyrias humero revocante lacernas,
Ventilet æſtivum digitis ſudantibus aurum,

others, who will write upon it if I do not; therefore there is no reaſon why I ſhould forbear to make uſe of it.

19. *In the very field.*] A metaphor, taken from the chariot-races in the Campus Martius.

20. *The great pupil of Aurunca, &c.*] Lucilius, the firſt and moſt famous Roman ſatyriſt, born at Aurunca, an ancient city of Latium, in Italy.

He means—Perhaps you will aſk, "how it is that I can "think of taking the ſame ground as that great ſatyriſt Lucilius—and why I ſhould rather chuſe this way of writing, "when he ſo excelled in it, as to be before all others, not only "in point of time, but of ability in that kind of writing?"

21. *Hearken to my reaſon.*] Literally, the verb admitto, ſignifies to admit: but it is ſometimes uſed with Auribus underſtood, and then, it denotes attending, or hearkening, to ſomething: this I ſuppoſe to be the ſenſe of it in this place, as it follows the ſi vacat.

22. *Mævia.*] The name of ſome woman, who had the impudence to fight in the Circus with a Tuſcan boar.——

The Tuſcan boars were reckoned the fierceſt.

23. *With a naked breaſt.*] In imitation of an Amazon. Under the name of Mævia, the poet probably means to reprove all the ladies at Rome, who expoſed themſelves in the purſuit of maſculine exerciſes, which were ſo ſhamefully contrary to all female delicacy.

24. *The patricians.*] The nobles of Rome. They were the deſcendents of ſuch as were created ſenators in the time of Romulus. Of theſe there were, originally, only one hundred—afterwards, more were added to them.

25. *Who clipping, &c.*] The perſon here meant, is ſuppoſed to be Licinius the freedman and barber of Auguſtus, or perhaps Cinnamus. See Sat. x. l. 225—6.

—— *Sounded.*] Alluding to the ſound of clipping the beard with

But why it ſhould pleaſe me rather to run along this very field;
Through which the great pupil of Aurunca drave his horſes,
I will tell you, if you have leiſure, and kindly hearken to my reaſon.
When a delicate eunuch can marry a wife: Mævia can ſtick
A Tuſcan boar, and hold hunting-ſpears with a naked breaſt:
When one can vie with all the patricians in riches,
Who clipping, my beard troubleſome to me a youth, ſounded.
When a part of the commonalty of the Nile, when a ſlave of Canopus,
Criſpinus, his ſhoulder recalling the Tyrian cloaks,
Can ventilate the ſummer-gold on his ſweating fingers,

with ſciſſars. Q. D. who with his ſciſſars clipped my beard, when I was a young man, and firſt came under the barber's hands.

26. *Part of the commonalty of the Nile.*] One of the loweſt of the Ægyptians who had come as ſlaves to Rome.

—— *Criſpinus.*] He, from a ſlave, had been made maſter of the horſe to Nero.

—— *Canopus.*] A city of Ægypt, addicted to all manner of effeminacy and debauchery—famous for a temple of Serapis, a god of the Ægyptians. This city was built by Menelaüs, in memory of his pilot, Canopus, who died there, and was afterwards canonized. See Sat. xv. l. 46.

27. *His ſhoulder recalling.*] Revocante—The Romans uſed to faſten their cloaks round the neck with a loop, but in hot weather, perhaps, uſually went with them looſe. As Juvenal is now ſpeaking of the ſummer ſeaſon (as appears by the next line) he deſcribes the ſhoulder as recalling, or endeavouring to hoiſt up, and replace the cloak, which, from not being faſtened by a loop to the neck, was often ſlipping away, and ſliding downwards from the ſhoulders.

—— *Tyrian cloaks.*] i. e. Dyed with Tyrian purple, which was very expenſive. By this he marks the extravagance and luxury of theſe upſtarts.

28. *Ventilate the ſummer-gold, &c.*] The Romans were arrived at ſuch an height of luxury, that they had rings for the winter, and others for the ſummer, which they wore according

to

Nec ſufferre queat majoris pondera gemmæ:
Difficile eſt Satiram non ſcribere. Nam quis iniquæ
Tam patiens urbis, tam ferreus, ut teneat ſe?
Cauſidici nova cùm veniat lectica Mathonis
Plena ipſo: & poſt hunc magni delator amici,
Et citò rapturus de nobilitate comesâ
Quod ſupereſt: quem Maſſa timet: quem munere palpat
Carus; & a trepido Thymele ſummiſſa Latino:
Cum te ſummoveant, qui teſtamenta merentur
Noctibus, in cœlum quos evehit optima ſummi
Nunc via proceſſûs, vetulæ veſica beatæ.

to the ſeaſon. Ventilo ſignifies—to wave any thing to and fro in the air.

Criſpinus is deſcribed as wearing a ſummer-ring, and cooling it, by, perhaps, taking it off, and by waving it to and fro in the air with his hand—which motion might likewiſe contribute to the ſlipping back of the cloak.

31. *So inſenſible.*] Ferreus—literally ſignifies, any thing made of iron, and is therefore uſed here, figuratively, to denote hardneſs or inſenſibility.

32. *The new litter.*] The lectica was a ſort of ſedan, with a bed or couch in it, wherein the grandees were carried by their ſervants: probably ſomething like the palanquins in the Eaſt. This was a piece of luxury which the rich indulged in.

—— *Lawyer Matho.*] He had been an advocate, but had amaſſed a large fortune by turning informer. The emperor Domitian gave ſo much encouragement to ſuch people, that many made their fortunes by ſecret informations; inſomuch that nobody was ſafe, however innocent; even one informer was afraid of another. See below, l. 35—6, and notes.

33. *Full of himſelf.*] Now grown bulky and fat—By this expreſſion, the poet may hint at the ſelf-importance of this upſtart fellow.

—— *The ſecret accuſer of a great friend.*] This was probably Marcus Regulus (mentioned by Pliny in his Epiſtles) a moſt infamous informer, who occaſioned, by his ſecret informations, the deaths of many of the nobility in the time of Domitian.

Some think, that the great friend here mentioned, was ſome great man, an intimate of Domitian's; for this emperor ſpared not even his greateſt and moſt intimate friends, on receiving ſecret informations againſt them.

But,

Nor can he bear the weight of a larger gem;
It is difficult not to write ſatire. For who can ſo endure
The wicked city—who is ſo inſenſible, as to contain himſelf?
When the new litter of lawyer Matho comes
Full of himſelf: and after him the ſecret accuſer of a great friend,
And who is ſoon about to ſeize from the devoured nobility
What remains: whom Maſſa fears: whom with a gift
Carus ſooths, and Thymele ſent privately from trembling Latinus.
When they can remove you, who earn laſt wills
By night, and whom the luſt of ſome rich old woman
(The beſt way of the higheſt ſucceſs now-a-days) lifts up into heaven.

But, by the poet's manner of expreſſion, it ſhould rather ſeem, that, the perſon meant, was ſome great man, who had been a friend to Matho, and whom Matho had baſely betrayed.

34. *From the devoured nobility.*] i. e. Deſtroyed through ſecret accuſations, or pillaged by informers for huſh-money.

35. *Whom Maſſa fears.*] Babius Maſſa, an eminent informer; but ſo much more eminent was M. Regulus, above mentioned, in this way, that he was dreaded even by Maſſa, leſt he ſhould inform againſt him.

36. *Carus ſooths.*] This was another of the ſame infamous profeſſion, who bribed Regulus, to avoid ſome ſecret accuſation.

—— *Thymele.*] The wife of Latinus the famous mimic; ſhe was ſent privately by her huſband and proſtituted to Regulus, in order to avoid ſome information which Latinus dreaded, and trembled under the apprehenſion of.

37. *Can remove you.*] i. e. Set you aſide, ſupplant you in the good graces of Teſtators.

—— *Who earn laſt wills, &c.*] Who procure wills to be made in their favour.—The poet here ſatirizes the lewd and indecent practices of certain rich old women at Rome, who kept men for their criminal pleaſures, and then, at their death, left them their heirs, in preference to all others.

39. *The beſt way, &c.*] By this the poet means to expoſe and condemn theſe monſtrous indecencies.

—— *Into heaven.*] i. e. Into the higheſt ſtate of affluence.

40. *Proculeius.*

Unciolam Proculeius habet, ſed Gillo deuncem: 40
Partes quiſque ſuas, ad menſuram inguinis hæres;
Accipiat ſanè mercedem ſanguinis, & ſic
Palleat, ut nudis preſſit qui calcibus anguem,
Aut Lugdunenſem rhetor dicturus ad aram.
Quid referam? quantâ ſiccum jecur ardeat irâ, 45
Cum populum gregibus comitum premat hic ſpoliator
Pupilli proſtantis? & hic damnatus inani
Judicio (quid enim ſalvis infamia nummis?)
Exul ab octavâ Marius bibit, & fruitur Dîs
Iratis: at tu victrix provincia ploras! 50

40. *Proculeius—Gillo.*] Two noted paramours of theſe old ladies.

—— *A ſmall pittance—a large ſhare.*] Unciola, literally ſignifies, a little ounce, one part in twelve.—Deunx—a pound lacking an ounce—eleven ounces—eleven parts of any other thing divided into twelve.

42. *Of his blood.*] i. e. Of the ruin of his health and conſtitution, by theſe abominable practices.

43. *Preſſed a ſnake.*] By treading on it. See Virg. Æn. ii. l. 379—80.

44. *The altar of Lyons.*] The emperor Caligula inſtituted, at this place, games, wherein orators and rhetoricians were to contend for a prize. Thoſe, whoſe performances were not approved, were to wipe them out with a ſponge, or to lick them out with their tongue: or elſe to be puniſhed with ferules, or thrown into the ſea.

45. *What ſhall I ſay?*] Q. D.—How ſhall I find words to expreſs the indignation which I feel?

—— *My dry liver burns.*] The antients conſidered the liver, as the ſeat of the iraſcible and concupiſcible affections. So Hor. Lib. 1. Od. xiii. l. 4. ſays:

Difficili bile tumet jecur—to expreſs his reſentment and jealouſy, at hearing his miſtreſs commend a rival.

Again, Lib. 4. Od. i. l. 12. Si torrere jecur quæris idoneum—by which he means—kindling the paſſion of love within the breaſt.

Our poet here means to expreſs the workings of anger and reſentment within him, at ſeeing ſo many examples of vice and folly around him, and, particularly, in thoſe inſtances which he is now going to mention.

46. *A ſpoiler of his pupil, &c.*] The tutelage of young men, who had loſt their parents, was committed to guardians, who were

Proculeius has a ſmall pittance, Gillo has a large ſhare:
Every one takes his portion, as heir, according to the favour he procures:
Well let him receive the reward of his blood, and become as
Pale, as one who hath preſſed with his naked heels a ſnake,
Or as a rhetorician, who is about to declaim at the altar of Lyons.
What ſhall I ſay?—With how great anger my dry liver burns,
When here a ſpoiler, of his pupil expoſed to hire, preſſes on the people
With flocks of companions? and here, condemned by a frivolous
Judgment (for what is infamy when money is ſafe)
The exile Marius drinks from the eighth hour, and enjoys the
Angry gods? but thou, vanquiſhing province, lamenteſt!

were to take care of their eſtates and education. Here one is repreſented, as ſpoliator—a ſpoiler—i. e. a plunderer or pillager of his ward as to his affairs, and then making money of his perſon, by hiring him out, for the vileſt purpoſes. Hence, he ſays—Proſtantis pupilli,

—— *Preſſes on the people.*] Grown rich by the ſpoils of his ward, he is ſuppoſed to be carried, in a litter, along the ſtreets, with ſuch a crowd of attendants, as to incommode other paſſengers.

49. *The exile Marius.*] Marius Priſcus, proconſul of Africa, who, for pillaging the province of vaſt ſums of money, was condemned to be baniſhed.

47—8. *By a frivolous judgment.*] Inani judicio—becauſe, though inflicted on Marius, it was of no ſervice to the injured province; for, inſtead of reſtoring to it the treaſures, of which it had been plundered, part of theſe, to a vaſt amount, were put into the public treaſury. As for Marius himſelf, he lived in as much feſtivity as if nothing had happened, as the next two verſes inform us.

49. *From the eighth hour.*] Began his carouſals from two o'clock in the afternoon, which was reckoned an inſtance of diſſoluteneſs and luxury, it being an hour ſooner than it was cuſtomary to ſit down to meals. See note on Sat. xi. l. 204, and on Perſius, Sat. iii. l. 4.

49—50. *He enjoys the angry gods.*] Though Marius had incurred

Hæc ego non credam Venuſinâ digna lucernâ?
Hæc ego non agitem? ſed quid magis Heracleas,
Aut Diomedeas, aut mugitum labyrinthi,
Et mare percuſſum puero, fabrumque volantem?
Cum leno accipiat mœchi bona, ſi capiendi
Jus nullum uxori, doctus ſpectare lacunar,
Doctus & ad calicem vigilanti ſtertere naſo:

curred the anger of the gods by his crimes, yet, regardleſs of this, he enjoyed himſelf in a ſtate of the higheſt jollity and feſtivity.

—— *Vanquiſhing province, &c.*] Victrix—was uſed as a forenſic term, to denote one who had got the better in a lawſuit. The province of Africa had ſued Marius, and had carried the cauſe againſt him, but had ſtill reaſon to deplore her loſſes: for though Marius was ſentenced to pay an immenſe fine, which came out of what he had pillaged, yet this was put into the public treaſury, and no part of it given to the Africans; and, beſides this, Marius had reſerved ſufficient to maintain himſelf in a luxurious manner. See above note on l. 47—8.

51. *Worthy the Venuſinian lamp?*] i. e. The pen of Horace himſelf?—This charming writer was born at Venuſium, a city of Apulia. When the poets wrote by night they made uſe of a lamp.

52. *Shall I not agitate, &c.*] Agitem—implies purſuing, as hunters do wild beaſts—hunting—chaſing.—So inveighing againſt by Satire, driving ſuch vices as he mentions out of their lurking places, and hunting them down, as it were, in order to deſtroy them.

—— *But why rather Heracleans:*] Juvenal here anticipates the ſuppoſed objections of ſome, who might, perhaps, adviſe him to employ his talents on ſome fabulous, and more poetical ſubjects—Such as the labours of Hercules, &c.—"Why ſhould "I prefer theſe (as if he had ſaid) when ſo many ſubjects "in real life occur, to exerciſe my pen in a more uſeful "way?"

53. *Or Diomedeans.*] i. e. Verſes on the exploits of Diomede, a king of Thrace, who fed his horſes with man's fleſh. Hercules ſlew him, and threw him to be devoured by his own horſes.

—— *The lowing of the labyrinth.*] The ſtory of the Minotaur, the monſter kept in the labyrinth of Crete, who was half a bull, and ſlain by Theſeus. See AINSW. Minotaurus.

54. *The ſea ſtricken by a boy.*] The ſtory of Icarus, who flying

Shall I not believe theſe things worthy the Venuſinian lamp?
Shall I not agitate theſe (ſubjects?)—but why rather Heracleans,
Or Diomedeans, or the lowing of the labyrinth,
And the ſea ſtricken by a boy, and the flying artificer?
When the bawd can take the goods of the adulterer (if of taking
There is no right to the wife) taught to look upon the ceiling,
Taught alſo at a cup to ſnore with a vigilant noſe.

ing too near the ſun, melted the wax by which his wings were faſtened together, and fell into the ſea; from him called Icarian. See HOR. Lib. 4. Od. ii. l. 2—4.

—— *The flying artificer.*] Dædalus—who invented and made wings for himſelf and his ſon Icarus, with which they fled from Crete. See AINSW. Dædalus.

55. *The Bawd.*] The huſband—who turns bawd by proſtituting his wife for gain, and thus receives the goods of the adulterer, as the price of her chaſtity.

56. *There is no right to the wife.*] Domitian made a law to forbid the uſe of litters (ſee note, l. 32.) to adulterous wives, and to deprive them of taking legacies or inheritances by will. This was evaded, by making their huſbands panders to their lewdneſs, and ſo cauſing the legacies to be given to them.

—— *Taught to look upon the ceiling.*] As inobſervant of his wife's infamy then tranſacting before him—this he was well ſkilled in. See HOR. Lib. 3. Ode vi. l. 25—32.

57. *At a cup, &c.*] Another device was, to ſet a large cup on the table, which the huſband was to be ſuppoſed to have emptied of the liquor which it had contained, and to be nodding over it, as if in a drunken ſleep.

—— *To ſnore with vigilant noſe.*] Snoring is an evidence that a man is faſt aſleep, therefore, the huſband knew well how to exhibit this proof, by ſnoring aloud, which is a peculiar ſymptom of a drunken ſleep. The poet uſes the epithet Vigilanti, here, very humouroufly, to denote, that though the man ſeemed to be faſt aſleep by his ſnoring, yet his noſe ſeemed to be awake by the noiſe it made. So PLAUT. in Milite.

An dormit Sceledrus intùs? Non naſo quidem,
Nam eo magno magnum clamat.

Is Sceledrus aſleep within?
Why, truly, not with his noſe; for with that large inſtrument he makes noiſe enough.

Our

Cum fas eſſe putet curam ſperare cohortis,
Qui bona donavit præſepibus, & caret omni
Majorum cenſu, dum pervolat axe citato
Flaminiam: puer Automedon nam lora tenebat,
Ipſe lacernatæ cum ſe jactaret amicæ.
Nonne libet medio ceras implere capaces
Quadrivio—cum jam ſextâ cervice feratur

Our Farquhar, in the deſcription which he makes Mrs. Sullen give of her drunken huſband, repreſents her as mentioning a like particular—

"My whole night's comfort is the tuneable ſerenade of that "wakeful nightingale—his noſe."

58. *A cohort.*] A company of foot in a regiment, or legion, which conſiſted of ten cohorts.

59. *Has given his eſtate to ſtables.*] i. e. Has ſquandered away all his patrimony in breeding and keeping horſes. Præſepe, ſometimes means—a cell, ſtews, or brothel. Perhaps, this may be the ſenſe here, and the poet may mean, that, this ſpendthrift had laviſhed his fortune on the ſtews, in lewdneſs and debauchery.

59—60. *Lacks all the income, &c.*] Has ſpent the family eſtate.

60. *While he flies, &c.*] The perſon, here meant, is far from certain. Commentators differ much in their conjecture on the ſubject. Britannicus gives the matter up. "This paſ-"ſage (ſays he) is one of thoſe, concerning which we are yet "to ſeek."

But whether Cornelius Fuſcus, be meant, who when a boy was charioteer to Nero, as Automedon was to Achilles, and who, after waſting his ſubſtance in riotous living, was made commander of a regiment—Or Tigillinus, an infamous favourite of Nero's, be here deſigned, whoſe character is ſuppoſed to have anſwered to the deſcription here given, is not certain—one or other ſeems to be meant.—The poet is mentioning various ſubjects, as highly proper for ſatyr; and, among others, ſome favourite at court, who, after ſpending all his paternal eſtate in riot, extravagance, and debauchery, was made a commander in the army, and exhibited his chariot, driving full ſpeed over the Flaminian way, which led to the emperor's villa; and all this, becauſe, when a boy, he had been Nero's charioteer, or, as the poet humourouſly calls him, his Automedon, and uſed to drive out Nero and his minion Sporus, whom Nero caſtrated, to make him, as much as he could, reſemble a woman, and whom he uſed as a miſtreſs, and afterwards took as a wife, and appeared publicly in his chariot with him, openly careſſing, and making love, as he paſſed along.

The

When he can think it right to hope for the charge of a cohort,
Who hath given his eſtate to ſtables, and lacks all
The income of his anceſtors, while he flies, with ſwift axle, over
The Flaminian way: for the boy Automedon was holding the reins,
When he boaſted himſelf to his cloaked miſtreſs.
Doth it not like one to fill capacious waxen tablets in the middle of a
Croſs-way—when now can be carried on a ſixth neck

The poet humourouſly ſpeaks of Sporus, in the feminine gender.—As the lacerna was principally a man's garment, by lacernatæ amicæ, the poet may be underſtood, as if he had called Sporus, Nero's male-miſtreſs—being habited like a man, and careſſed as a woman.

The above appears to me a probable explanation of this obſcure and difficult paſſage. Holiday gives it a different turn, as may be ſeen by his annotation on this place. I do not preſume to be poſitive, but will ſay with Britannicus—"Sed "quum in ambiguo ſit, de quo poeta potiſſimùm intelligat, "unuſquiſque, ſi neutrum horum probabile viſum fuerit, quod "ad loci explanationem faciat, excogitet."

61. *The Flaminian way.*] A road made by Caius Flaminius, colleague of Lepidus, from Rome to Ariminum.

62. *When he boaſted himſelf.*] Jactare ſe alicui—ſignifies to recommend, to inſinuate one's ſelf into the favour, or good graces of another—as when a man is courting his miſtreſs. By ipſe, according to the above interpretation of this paſſage, we muſt underſtand the emperor Nero.

63. *Capacious waxen tablets.*] Theſe are here called ceras, ſometimes they are called ceratæ tabellæ—becauſe they were thin pieces of wood, covered over with wax, on which the ancients wrote with the point of a ſharp inſtrument, called Stylus (ſee Hor. Lib. 1. Sat. x. l. 72.): it had a blunt end to rub out with. They made up pocket-books with theſe.

64. *Croſs-way.*] Juvenal means, that a man might pleaſe himſelf, by filling a large book with the objects of ſatire which he meets in paſſing along the ſtreet. Quadrivium properly means a place where four ways meet, and where there are uſually moſt people paſſing—a proper ſtand for obſervation.

—— *On a ſixth neck.*] i. e. In a litter carried by ſix

 ſlaves,

(Hinc atque inde patens, ac nudâ penè cathedrâ,
Et multùm referens de Mæcenate ſupino)
Signator falſo, qui ſe lautum, atque beatum
Exiguis tabulis, & gemmâ fecerat udâ?
Occurrit matrona potens, quæ molle Calenum
Porrectura viro miſcet ſitiente rubetam,
Inſtituitque rudes melior Locuſta propinquas,
Per famam, & populum nigros efferre maritos.
Aude aliquid brevibus Gyaris, & carcere dignum,
Si vis eſſe aliquis: PROBITAS LAUDATUR, ET ALGET.

ſlaves, who bare the poles on the ſhoulder, and leaning againſt the ſide of the neck.

65. *Expoſed, &c.*] Carried openly to and fro, here and there, through the public ſtreets, having no ſhame for what he had done to enrich himſelf.

66. *The ſupine Mæcenas.*] By this it appears, that Mæcenas was given to lazineſs and effeminacy. See Sat. xii. l. 39.

Horace calls him Malthinus—from Μαλθακος, which denotes ſoftneſs and effeminacy. See HOR. Lib. i. Sat. ii. l. 25.

67. *A ſigner, &c.*] Signator ſignifies a ſealer or ſigner of contracts or wills. Here it means a ſpecies of cheat, who impoſed falſe wills and teſtaments on the heirs of the deceaſed, ſuppoſed to be made in their own favour, or in favour of others with whom they ſhared the ſpoil. See Sat. x. l. 336. and note. Some ſuppoſe this to be particularly meant of Tigellinus, a favourite of Nero's, who poiſoned three uncles, and, by forging their wills, made himſelf heir to all they had.

68. *By ſmall tables.*] Short teſtaments, contained in a few words. Comp. note on l. 63.

—— *A wet gem.*] i. e. A ſeal, which was cut on ſome precious ſtone, worn in a ring on the finger, and occaſionally made uſe of to ſeal deeds or wills—this they wetted, to prevent the wax ſticking to it. This was formerly known among our forefathers, by the name of a ſeal-ring.

69. *A potent matron occurs.*] Another ſubject of ſatire the poet here adverts to, namely—women who poiſon their huſbands, and this with impunity. The particular perſon, here alluded to, under the deſcription of matrona potens, was, probably, Agrippina, the wife of Claudius, who poiſoned her huſband, that ſhe might make her ſon Nero emperor.

—— *Occurs.*] Meets you in the public ſtreet, and thus occurs to the obſervation of the ſatiriſt. Comp. l. 63—4.

69. *Calenian*

(Here and there expoſed, and in almoſt a naked chair,
And much reſembling the ſupine Mæcenas)
A ſigner to what is falſe; who himſelf ſplendid and happy
Has made, with ſmall tables, and with a wet gem?
A potent matron occurs, who ſoft Calenian wine
About to reach forth, her huſband thirſting, mixes a toad,
And, a better Locuſta, inſtructs her rude neighbours,
Through fame and the people, to bring forth their black huſbands.
Dare ſomething worthy the narrow Gyaræ, or a priſon,
If you would be ſomebody. PROBITY IS PRAISED AND STARVES WITH COLD.

69. *Calenian wine.*] Calenum was a city in the kingdom of Naples, famous for a ſoft kind of wine.

70. *About to reach forth.*] Porrectura—the huſband is ſuppoſed to be ſo thirſty, as not to examine the contents of the draught; of this ſhe avails herſelf, by reaching to him ſome Calenian wine, with poiſon in it which was extracted from a toad.

71. *A better Locuſta.*] This Locuſta was a vile woman, ſkilful in preparing poiſons. She helped Nero to poiſon Britannicus, the ſon of Claudius and Meſſalina; and Agrippina to diſpatch Claudius. The woman alluded to by Juvenal (l. 69.) he here ſtyles—melior Locuſta—a better Locuſta—i. e. more ſkilled in poiſoning than even Locuſta herſelf.

—— *Her rude neighbours.*] i. e. Unacquainted—and unſkilled before, in this diabolical art.

72. *Through fame and the people.*] Setting all reputation and public report at defiance: not caring what people ſhould ſay.

—— *To bring forth.*] For burial—which efferre peculiarly means. See Ter. And. Act. i. Sc. i. l. 90.

—— *Black huſbands.*] Their corpſes turned putrid and black, with the effects of the poiſon.

73. *Dare.*] i. e. Attempt—preſume—be not afraid—to commit.

—— *Something.*] Some atrocious crime, worthy of exile, or impriſonment.

—— *The narrow Gyaræ.*] Gyaras was an iſland in the Ægean ſea, ſmall, barren, and deſolate—to which criminals were baniſhed.

74. *If you would be ſomebody.*] i. e. If you would make yourſelf

Criminibus debent hortos, prætoria, menſas,
Argentum vetus, & ſtantem extra pocula caprum.
Quem patitur dormire nurûs corruptor avaræ?
Quem ſponſæ turpes, & prætextatus adulter?
Si natura negat, facit indignatio verſum,
Qualemcunque poteſt: quales ego, vel Cluvienus.
Ex quo Deucalion, nimbis tollentibus æquor,
Navigio montem aſcendit, ſorteſque popoſcit,
Paulatimque animâ caluerunt mollia ſaxa,
Et maribus nudas oſtendit Pyrrha puellas:

ſelf taken notice of, as a perſon of conſequence, at Rome. A ſevere reflection on certain favourites of the emperor, who, by being informers, and by other ſcandalous actions, had enriched themſelves.

—— *Probity is praiſed, &c.*] This ſeems a proverbial ſaying—and applies to what goes before, as well as to what follows, wherein the poet is ſhewing, that vice was, in thoſe days, the only way to riches and honours. Honeſty and innocence will be commended, but thoſe who poſſeſs them, be left to ſtarve.

75. *Gardens.*] i. e. Pleaſant and beautiful retreats, where they had gardens of great taſte and expence.

—— *Palaces.*] The word prætoria—denotes noblemen's ſeats in the country, as well as the palaces of great men in the city.

—— *Tables.*] Made of ivory, marble, and other expenſive materials.

76. *Old ſilver.*] Ancient plate—very valuable on account of the workmanſhip.

—— *A goat ſtanding, &c.*] The figure of a goat in curious bas-relief—which animal, as ſacred to Bacchus, was very uſually expreſſed on drinking cups.

77. *Whom.*] i. e. Which of the poets, or writers of ſatire, can be at reſt from writing, or withhold his ſatiric rage?

—— *The corrupter.*] i. e. The father, who takes advantage of the love of money in his ſon's wife, to debauch her.

78. *Baſe ſpouſes.*] Lewd and adulterous wives.

—— *The noble young adulterer.*] Prætextatus, i. e. the youth, not having laid aſide the prætexta, or gown worn by boys, ſons of the nobility, till ſeventeen years of age—yet, in this early period of life, initiated into the practice of adultery.

79. *Indignation makes verſe.*] Forces one to write, however naturally without talents for it.

80. *Such*

To crimes they owe, gardens, palaces, tables,
Old ſilver, and a goat ſtanding on the outſide of cups.
Whom does the corrupter of a covetous daughter-in-law ſuffer to ſleep?
Whom baſe ſpouſes, and the noble young adulterer?
If nature denies, indignation makes verſe
Such as it can: ſuch as I, or Cluvienus.
From the time that Deucalion (the ſhowers lifting up the ſea)
Aſcended the mountain with his bark, and aſked for lots,
And the ſoft ſtones by little and little grew warm with life,
And Pyrrha ſhewed to males naked damſels,

80. *Such as I, or Cluvienus.*] i. e. Make or write. The poet names himſelf with Cluvienus (ſome bad poet of his time) that he might the more freely ſatirize him, which he at the ſame time does, the more ſeverely, by the compariſon.

81. *From the time that Deucalion.*] This, and the three following lines, relate to the hiſtory of the deluge, as deſcribed by Ovid. See Met. Lib. i. l. 264—315.

82. *Aſcended the mountain, &c.*] Alluding to Ovid—

Mons ibi verticibus petit arduus aſtra duobus,
Nomine Parnaſſus—
Hic ubi Deucalion (nam cætera texerat æquor)
Cum conſorte tori parvâ rate vectus adhæſit.

—— *Aſked for lots.*] Sortes, here, means the oracles, or billets, on which the anſwers of the gods were written. Ovid (ubi ſuprâ) l. 367—8. repreſents Deucalion, and his wife Pyrrha, reſolving to go to the temple of the goddeſs Themis, to enquire in what manner mankind ſhould be reſtored.

———— placuit cæleſte precari
Numen, & auxilium per ſacras quærere ſortes.

And l. 381. Mota Dea eſt, ſortemque dedit.
Again, l. 389. Verba datæ ſortis.
To this Juvenal alludes in this line; wherein ſortes may be rendered—oracular anſwers.

83. *The ſoft ſtones, &c.*] When Deucalion and Pyrrha, having conſulted the oracle how mankind might be repaired, were anſwered, that this would be done, by their caſting the bones of their great mother behind their backs, they picked ſtones

Quicquid agunt homines, votum, timor, ira, voluptas,
Gaudia, diſcurſus, noſtri eſt farrago libelli.
Et quando uberior vitiorum copia? quando
Major avaritiæ patuit ſinus? alea quando
Hos animos? neque enim loculis comitantibus itur
Ad caſum tabulæ, poſitâ ſed luditur arcâ.
Prælia quanta illic diſpenſatore videbis
Armigero! ſimplexne furor ſeſtertia centum
Perdere, & horrenti tunicam non reddere ſervo?

from off the earth, and caſt them behind their backs, and they became men and women.

Juſſos lapides ſua poſt veſtigia mittunt:
Saxa ——————
Ponere duritiem cæpêre, ſummque rigorem,
Mollirique morâ, mollitaque ducere formam, &c.
Ib. l. 399—402.

Hence Juvenal ſays—mollia ſaxa.

It is moſt likely, that the whole account of the deluge, given by Ovid, is a corruption of the Moſaical hiſtory of that event.—Plutarch mentions the dove ſent out of the ark.

86. *The compoſition, &c.*] Farrago ſignifies a mixture, an hodge-podge—as we ſay, of various things mixed together. The poet means, that the various purſuits, inclinations, actions, and paſſions of men, and all thoſe human follies and vices, which have exiſted, and have been increaſing, ever ſince the flood, are the ſubjects of his ſatires.

88. *Boſom of avarice.*] A metaphorical alluſion to the ſail of a ſhip when expanded to the wind—the centre whereof is called ſinus—the boſom. The larger the ſail, and the more opened and ſpred it is, the greater the capacity of the boſom for receiving the wind, and the more powerfully is the ſhip driven on through the ſea.

Thus avarice ſpreads itſelf far and wide; it catches the inclinations of men, as the ſail the wind, and thus it drives them on in a full courſe—when more than at preſent? ſays the poet.

—— *The die.*] A chief inſtrument of gaming—put here for gaming itſelf. Meton.

89. *Theſe ſpirits.*] Animus ſignifies ſpirit or courage; and in this ſenſe we are to underſtand it here. As if the poet ſaid, When was gaming ſo encouraged? or when had games of hazard, which were forbidden by the law (except only during the Saturnalia) the courage to appear ſo open and frequently as they

Whatever men do—deſire, fear, anger, pleaſure,
Joys, diſcourſe—is the compoſition of my little book.
And when was there a more fruitful plenty of vices? when
Has a greater boſom of avarice lain open? when the die
Theſe ſpirits?—they do not go, with purſes accompanying,
To the chance of the table, but a cheſt being put down is played for.
How many battles will you ſee there, the ſteward
Armour-bearer? is it ſimple madneſs an hundred ſeſtertia
To loſe, and not give a coat to a ragged ſervant?

do now? The ſentence is elliptical, and muſt be ſupplied with habuit, or ſome other verb of the kind, to govern—hos animos.

—— *They do not go with purſes, &c.*] Gaming has now gotten to ſuch an extravagant height, that gameſters are not content to play for what can be carried in their purſes, but ſtake a whole cheſt of money at a time—this ſeems to be implied by the word poſitâ. Pono ſometimes ſignifies—laying a wager—putting down as a ſtake. See an example of this ſenſe, from Plautus, AINSW. pono, N° 5.

91. *How many battles, &c.*] i. e. How many attacks on one another at play.

—— *The ſteward.*] Diſpenſator ſignifies a diſpenſer, a ſteward, one that lays out money, a manager.

92. *Armour-bearer.*] The armigeri were ſervants who followed their maſters with their ſhields, and other arms, when they went to fight. The poet ſtill carries on the metaphor of prælia in the preceding line.—There gaming is compared to fighting; here he humouroufly calls the ſteward the armour bearer, as ſupplying his maſter with money, a neceſſary weapon at a gaming-table, to ſtake at play, inſtead of keeping and diſpenſing it, or laying it out for the uſual and honeſt expences of the family.

—— *Simple madneſs, &c.*] All this is a ſpecies of madneſs, but not without mixture of injury and miſchief; and therefore may be reckoned ſomething more than mere madneſs, where ſuch immenſe ſums are thrown away at a gaming-table, as that the ſervants of the family can't be afforded common decent neceſſaries. The Romans had their ſeſtertius and ſeſtertium. The latter is here meant, and contains 1000 of the former, which was worth about 1½*d.* See l. 106, n.

93. *And not give a coat, &c.*] The poet here puts one inſtance, for many, of the ruinous conſequences of gaming.

Juvenal, by this, ſeverely cenſures the gameſters, who had

Quis totidem erexit villas? quis ſercula ſeptem
Secretò cœnavit avus? nunc ſportula primo
Limine parva ſedet, turbæ rapienda togatæ.
Ille tamen faciem priùs inſpicit, & trepidat ne
Suppoſitus venias, ac falſo nomine poſcas:
Agnitus accipies. jubet a præcone vocari
Ipſos Trojugenas: nam vexant limen & ipſi
Nobiſcum: da Prætori, da deinde Tribuno.

rather loſe a large ſum at the dice, than lay it out for the comfort, happineſs, and decent maintenance of their families.

94. *So many villas.*] Houſes of pleaſure for the ſummer-ſeaſon. Theſe were uſually built and furniſhed at a vaſt expence. The poet having inveighed againſt their ſquandering at the gaming-table, now attacks their luxury, and prodigality in other reſpects; and then, the exceſſive meanneſs into which they were ſunk.

95. *Supped in ſecret, &c.*] The antient Roman nobility, in order to ſhew their munificence and hoſpitality, uſed, at certain times, to make an handſome and ſplendid entertainment, to which they invited their clients and dependents. Now they ſhut out theſe, and provided a ſumptuous entertainment for themſelves only, which they ſat down to in private. Which of our anceſtors, ſays the poet, did this?

—— *Now a little baſket, &c.*] Sportula—a little baſket or pannier, made of a kind of broom called ſportum. Kennet, Antiq. p. 375. In this were put victuals, and ſome ſmall ſums of money, to be diſtributed to the poor clients and dependents at the outward door of the houſe, who were no longer invited, as formerly, to the entertainment within.

96. *To be ſnatched, &c.*] i. e. Eagerly received by the hungry poor clients, who crowded about the door.

—— *The gowned crowd.*] The common ſort of people were called turba togata, from the gowns they wore, by which they were diſtinguiſhed from the higher ſort. See note before on l. 3.

97. *But he.*] i. e. The perſon who diſtributes the dole.

—— *Firſt inſpects the face.*] That he may be certain of the perſon he gives to.

—— *And trembles.*] At the apprehenſion of being ſeverely reproved by his maſter, the great man, if he ſhould make a miſtake, by giving people who aſſume a falſe name, and pretend themſelves to be clients when they are not.

99. *Acknowledged, &c.*] Agnitus—owned—acknowledged, as one for whom the dole is provided.

Perhaps,

Who has erected ſo many villas? What anceſtor on ſeven diſhes
Has ſupped in ſecret? Now a ſmall baſket at the firſt
Threſhold is ſet, to be ſnatched by the gowned crowd.
But he firſt inſpects the face, and trembles, leſt
Put in the place of another you come, and aſk in a falſe name.
Acknowledged you will receive. He commands to be called by the crier
The very deſcendents of the Trojans: for even they moleſt the threſhold
Together with us: "Give to the Prætor—then give to the Tribune."

Perhaps, in better days, when the clients and dependents of great men were invited to partake of an entertainment within-doors, there was a ſportula, or dole-baſket, which was diſtributed, at large, to the poor, at the doors of great men's houſes.—Now times were altered; no invitation of clients to feaſt within doors, and no diſtribution of doles, to the poor at large, without—none now got any thing here, but the excluded clients, and what they got was diſtributed with the utmoſt caution, l. 97—8.

—— *He commands to be called.*] i. e. Summoned—called together. The poet is now about to inveigh againſt the meanneſs of many of the nobles, and magiſtrates of Rome, who could ſuffer themſelves to be ſummoned, by the common crier, in order to ſhare in the diſtribution of the dole-baſkets.

100. *The very deſcendents of the Trojans.*] Ipſos Trojugenas—from Troja—or Trojanus—and gigno.—The very people, ſays he, who boaſt of their deſcent from Æneas, and the antient Trojans, who firſt came to ſettle in Italy; even theſe are ſo degenerate, as to come and ſcramble, as it were, among the poor, for a part of the ſportula. The word ipſos makes the ſarcaſm the ſtronger.

—— *Moleſt the threſhold.*] Crowd about it, and are very troubleſome. So HOR. Lib. i. Sat. viii. l. 18.—hunc vexare locum.

101. *With us.*] Avec nous autres—as the French ſay.

—— *Give to the Prætor.*] In Juvenal's time this was a title of a chief magiſtrate, ſomething like the lord-mayor of London—He was called Prætor Urbanus, and had power to judge matters of law between citizen and citizen. This ſeems

Sed libertinus prior eſt: prior, inquit, ego adſum:
Cur timeam, dubitemve, locum defendere? quamvis
Natus ad Euphratem, molles quod in aure feneſtræ
Arguerint, licèt ipſe negem: ſed quinque tabernæ
Quadringenta parant: quid confert purpura majus
Optandum, ſi Laurenti cuſtodit in agro
Conductas Corvinus oves? Ego poſſideo plus

to be the officer here meant—but for a further account of the Prætor, ſee AINSW.—Prætor.

101. *The Tribune.*] A chief officer in Rome.—The Tribunes, at their firſt inſtitution, were two, afterwards came to be ten—they were keepers of the liberties of the people, againſt the incroachments of the ſenate. They were called Tribunes, becauſe at firſt ſet over the three tribes of the people. See AINSW.—Tribunus—and Tribus.

Juvenal ſatirically repreſents ſome of the chief magiſtrates and officers of the city, as bawling out to be firſt ſerved out of the ſportula.

102. *The libertine.*] An infranchiſed ſlave. There were many of theſe in Rome, who were very rich, and very inſolent; of one of theſe we have an example here.

—— *Is firſt, &c.*] "Hold (ſays this upſtart) a freed-"man, rich as I am, is before the Prætor; beſides I came firſt, "and I'll be firſt ſerved."

103. *Why ſhould I fear, &c.*] i. e. I'm neither afraid nor aſhamed to challenge the firſt place:—I'll not give it up to any body.

103—4. *Altho' born at the Euphrates.*] He owns that he was born of ſervile condition, and came from a part of the world from whence many were ſold as ſlaves. The river Euphrates took its riſe in Armenia, and ran through the city of Babylon, which it divided in the midſt.

104. *The ſoft holes, &c.*] The ears of all ſlaves in the Eaſt were bored, as a mark of their ſervitude. They wore bits of gold by way of ear-rings; which cuſtom is ſtill in the Eaſt Indies, and in other parts, even for whole nations; who bore prodigious holes in their ears, and wear vaſt weights at them. DRYDEN. PLIN. Lib. xi. c. 37.

The epithet molles may, perhaps, intimate, that this cuſtom was looked upon at Rome (as among us) as a mark of effeminacy. Or the poet, by Hypallage, ſays—Molles in aure feneſtræ—for—feneſtræ in molli aure.

105. *Five houſes.*] Tabernæ, here, may be underſtood to mean, ſhops or warehouſes, which were in the forum, or market-place,

But the libertine is firſt: I the firſt, ſays he, am here preſent.
Why ſhould I fear, or doubt to defend my place? although
Born at the Euphrates, which the ſoft holes in my ear
Prove, though I ſhould deny it: but five houſes
Procure 400 (ſeſtertia), what does the purple confer more
To be wiſhed for, if, in the field of Laurentum, Corvinus
Keeps hired ſheep? I poſſeſs more

place, and which, by reaſon of their ſituation, were let to merchants and traders at a great rent.

106. *Procure* 400.] In reckoning by ſeſterces, the Romans had an art which may be underſtood by theſe three rules.

1. If a numeral noun agree in number, caſe, and gender, with ſeſtertius, then it denotes ſo many ſeſtertii—as decem ſeſtertii.

2. If a numeral noun of another caſe be joined with the genitive plural of ſeſtertius, it denotes ſo many thouſand, as decem ſeſtertiûm ſignifies 10,000 ſeſtertii.

3. If the adverb numeral be joined, it denotes ſo many 100,000: as decies ſeſtertiûm ſignifies ten hundred thouſand ſeſtertii. Or if the numeral adverb be put by itſelf, the ſignification is the ſame: decies or vigeſies ſtand for ſo many 100,000 ſeſtertii, or, as they ſay, ſo many hundred ſeſtertia.

The ſeſtertium contained a thouſand ſeſtertii, and amounted to about 17*l.* 16*s.* 3*d.* of our money. Kennett, Ant. 374—5.

After 400—quadringenta—ſeſtertia muſt be underſtood, according to the 3d rule above.

The freedman brags, that the rents of his houſes brought him in 400 ſeſtertia, which was a knight's eſtate.

—— *What does the purple, &c.*] The robes of the nobility and magiſtrates were decorated with purple. He means, that, though he can't deny that he was born a ſlave, and came to Rome as ſuch (and if he were to deny it, the holes in his ears would prove it) yet, that he was now a free citizen of Rome, poſſeſſed of a larger private fortune than the Prætor or the Tribune.—What can even a patrician wiſh for more? Indeed, "when I ſee a nobleman reduced to keep ſheep for his liveli-"hood, I can't perceive any great advantage he derives from "his nobility; what can it, at beſt, confer, beyond what I "poſſeſs?"

107. *Corvinus.*] One of the noble family of the Corvini, but ſo reduced, that he was obliged to keep ſheep, as an hired ſhepherd, near Laurentum, in his own native country. Laurentum is a city of Italy, now called Santo Lorenzo.

109. *Pallas.*]

Pallante, & Licinis: expectent ergo Tribuni.
Vincant divitiæ; ſacro nec cedat honori
Nuper in hanc urbem pedibus qui venerat albis:
Quandoquidem inter nos ſanctiſſima divitiarum
Majeſtas: etſi, funeſta Pecunia, templo
Nondum habitas, nullas nummorum ereximus aras,
Ut colitur Pax, atque Fides, Victoria, Virtus,
Quæque ſalutato crepitat Concordia nido.
Sed cum ſummus honor finito computet anno,
Sportula quid referat, quantum rationibus addat:
Quid facient comites, quibus hinc toga, calceus hinc eſt,
Et panis, fumuſque domi? denſiſſima centum

109. *Pallas.*] A freedman of Claudius.

—— *The Licini.*] The name of ſeveral rich men, particularly of a freedman of Auguſtus; and of Licinius Craſſus, who was ſurnamed Dives.

110. *Let riches prevail.*] Vincant—overcome—defeat all other pretenſions.

—— *Sacred honour.*] Meaning the Tribunes, whoſe office was held ſo ſacred, that if any one hurt a Tribune, his life was devoted to Jupiter, and his family was to be ſold at the temple of Ceres.

111. *With white feet.*] It was the cuſtom, when foreign ſlaves were expoſed to ſale, to whiten over their naked feet with chalk. This was the token by which they were known.

112. *The majeſty of riches.*] Intimating their great and univerſal ſway among men, particularly at Rome, in its corrupt ſtate, where every thing was venal, which made them reverenced, and almoſt adored. This intimates too, the command and dominion which the rich aſſumed over others, and the ſelf-importance which they aſſumed to themſelves—a notable inſtance of which appears in this impudent freedman.

113. *Baleful money.*] i. e. Deſtructive—the occaſion of many cruel, and ruinous deeds.

114. *Altars of money.*] i. e. No temple dedicated, no altars called Aræ nummorum, as having ſacrifices offered on them to riches, as there were to peace, faith, concord, &c.

116. *Which chatters, &c.*] Crepito, here, ſignifies to chatter like a bird. The temple of Concord, at Rome, was erected by Tiberius, at the requeſt of his mother Livia. About this, birds, ſuch as choughs, ſtorks, and the like, uſed to build their neſts.

Than Pallas and the Licini: let the Tribunes, therefore, wait.
Let riches prevail: nor let him yield to ſacred honour,
Who lately came into this city with white feet:
Since among us the majeſty of riches is
Moſt ſacred: altho' O baleful money! in a temple
As yet thou doſt not dwell, we have erected no altars of money,
As Peace is worſhipp'd, and Faith, Victory, Virtue,
And Concord, which chatters with a viſited neſt.
But when the higheſt honour can compute, the year being finiſhed,
What the ſportula brings in, how much it adds to its accounts,
What will the attendants do, to whom from hence is a gown, from hence a ſhoe,
And bread, and ſmoke of the houſe? A thick crowd of litters

neſts. What the poet ſays, alludes to the chattering noiſe made by theſe birds, particularly when the old ones reviſited their neſts, after having been out to ſeek food for their young. See AINSW.—Salutatus, N° 2.

117. *The higheſt honour, &c.*] i. e. People of the firſt rank and dignity.

—— *Can compute, &c.*] i. e. Can be ſo ſunk into the moſt ſordid and meaneſt avarice, as to be reckoning, at the year's end, what they have gained out of theſe doles which were provided for the poor.

119. *The attendants, &c.*] The poor clients and followers, who, by theſe doles, are, or ought to be, ſupplied with clothes, meat, and fire. What will theſe do, when the means of their ſupport is thus taken from them by great people?

—— *A ſhoe.*] Shoes to their feet—as we ſay.

—— *From hence.*] i. e. By what they receive from the dole-baſket.

120. *Smoke of the houſe.*] Wood, or other fewel for firing—or firing, as we ſay. The effect, ſmoke—for the cauſe, fire. METON.

—— *Crowd of litters.*] The word denſiſſima, here, denotes—a very great number, a thick crowd of people carried in litters.

121. *An*

Quadrantes lectica petit, ſequiturque maritum
Languida, vel prægnans, & circumducitur uxor.
Hic petit abſenti, notâ jam callidus arte,
Oſtendens vacuam, & clauſam pro conjuge ſellam:
Galla mea eſt, inquit; citiùs dimitte: moraris? 125
Profer, Galla, caput: Noli vexare, quieſcit.
Ipſe dies pulchro diſtinguitur ordine rerum;
Sportula, deinde forum, juriſque peritus Apollo,
Atque triumphales, inter quas auſus habere
Neſcio quis titulos Ægyptius, atque Arabarches; 130

121. *An hundred farthings.*] The quadrans was a Roman coin, the fourth part of an as, in value not quite an halfpenny of our money. An hundred of theſe were put into the ſportula, or dole-baſket: and for a ſhare in this paltry ſum, did the people of faſhion (for ſuch were carried in litters) ſeek in ſo eager a manner, as that they crowded the very door up, to get at the ſportula.

122. *Is led about.*] The huſband lugs about his ſick or breeding wife in a litter, and claims her dole.

123. *This aſks for the abſent.*] Another brings an empty litter, pretending his wife is in it.

—— *Cunning in a known art.*] i. e. He had often practiſed this trick with ſucceſs.

125. "*It is my Galla.*] The ſuppoſed name of his wife.

126. "*Put out your head.*] i. e. Out of the litter, that I may ſee you are there,"—ſays the diſpenſer of the dole.

—— *Don't vex her.*] "Don't diſturb her, replies the huſ-"band; don't diſquiet her, ſhe is not very well, and is taking "a nap." By theſe methods he impoſes on the diſpenſer, and gets a dole for his abſent wife; though, uſually, none was given but to thoſe who came in perſon—and in order to this, the greateſt caution was commonly uſed. See l. 97—8.

The violent hurry which this impoſtor appears to be in (l. 125.) was, no doubt, occaſioned by his fear of a diſcovery, if he ſtaid too long.

Thus doth our poet ſatirize, not only the meanneſs of the rich in coming to the ſportula, but the tricks and ſhifts which they made uſe of to get at the contents of it.

127. *The day itſelf, &c.*] The poet having ſatirized the mean avarice of the higher ſort, now proceeds to ridicule their idle manner of ſpending time.

128. *The ſportula.*] See before, l. 95. The day began with attending on this.

128. *The*

An hundred farthings ſeek; and the wife follows the huſband,
And, ſick or pregnant, is led about.
This aſks for the abſent, cunning in a known art,
Shewing the empty and ſhut-up ſedan inſtead of the wife.
"It is my Galla (ſays he) diſmiſs her quickly: do you
"delay?"
"Galla put out your head"—"don't vex her—ſhe is
"aſleep."
The day itſelf is diſtinguiſhed by a beautiful order of
things:
The ſportula, then the forum, and Apollo learned in the law,
And the triumphals: among which, an Ægyptian, I know
not who,
Has dared to have titles: and an Arabian præfect;

128. *The forum.*] The common place where courts of juſtice were kept, and matters of judgment pleaded. Hither they next reſorted to entertain themſelves with hearing the cauſes which were there debated.

—— *Apollo learned in the law.*] Auguſtus built and dedicated a temple and library to Apollo, in his palace on mount Palatine; in which were large collections of law-books, as well as the works of all the famous authors in Rome.

Hor. Lib. i. Epiſt. iii. l. 16, 17. mentions this—

Et tangere vitat
Scripta Palatinus quæcunque recepit Apollo.

But I ſhould rather think, that the poet means here, the forum which Auguſtus built, where, it is ſaid, there was an ivory ſtatue of Apollo, which Juvenal repreſents as—learned in the law, from the conſtant pleadings of the lawyers in that place. Here idle people uſed to lounge away their time.

129. *The triumphals.*] The ſtatues of heroes, and kings, and other great men who had triumphed over the enemies of the ſtate. Theſe were placed in great numbers in the forum of Auguſtus, and in other public parts of the city.

—— *An Ægyptian, &c.*] Some obſcure low wretch, who for no deſert, but only on account of his wealth, had his ſtatue placed there.

130. *An Arabian præfect.*] Arabarches—So Pompey is called by Cic. Epiſt. ad Attic. l. 2. Epiſt. xvii. becauſe he conquered

Cujus ad effigiem non tantùm meiere fas eſt.
Veſtibulis abeunt veteres, laſſique clientes,
Votaque deponunt, quanquam longiſſima cœnæ
Spes homini: caules miſeris, atque ignis emendus.
Optima ſylvarum interea, pelagique vorabit 135
Rex horum, vacuiſque toris tantùm ipſe jacebit:
Nam de tot pulchris, & latis orbibus, & tam
Antiquis, unâ comedunt patrimonia menſâ.

quered a great part of Arabia, and made it tributary to Rome. But Juvenal means, here, ſome infamous character, who had probably been præfect, or vice-roy, over that country, and had, by rapine and extortion, returned to Rome with great riches, and thus got a ſtatue erected to him, like the Ægyptian above mentioned, whom ſome ſuppoſe to have been in a like occupation in Ægypt, and therefore called Ægyptius. Arabarches—from Ἀραψ or Ἀραβιος and ἀρχη.

131. *To make water.*] There was a very ſevere law on thoſe who did this, at or near the images of great men. This our poet turns into a jeſt on the ſtatues above mentioned. Some are for giving the line another turn, as if Juvenal meant, that it was right, or lawful, not only to do this—non tantùm meire, but ſomething worſe. But I take the firſt interpretation to be the ſenſe of the author, by which he would intimate, that the ſtatues of ſuch vile people were not only erected among thoſe of great men, but were actually protected, like them, from all marks of indignity. So Perſ. Sat. i. l. 114. Sacer eſt locus, ite prophani,—extrà meite.

132. *The old and tired clients.*] The clients were retainers, or dependents, on great men, who became their patrons: to theſe the clients paid all reverence, honour, and obſervance. The patrons, on their part, afforded them their intereſt, protection, and defence. They alſo, in better times, made entertainments, to which they invited their clients. See before, note on l. 95. Here the poor clients are repreſented, as wearied out with waiting, in long expectation of a ſupper, and going away in deſpair, under their diſappointment. Cliens is derived from Greek κλειω, celebro—celebrem reddo—for it was no ſmall part of their buſineſs to flatter and praiſe their patrons.

——*Veſtibules.*] The porches, or entries, of great men's houſes.

Veſtibulum ante ipſum, primoque in limine.
VIRG. Æn. ii. l. 469.

134. *Pet-*

At whoſe image it is not right ſo much as to make water.
The old and tired clients go away from the veſtibules,
And lay aſide their wiſhes, altho' the man has had a very long
Expectation of a ſupper: pot-herbs for the wretches, and
fire is to be bought.
Mean while their lord will devour the beſt things of the
woods, and of the ſea,
And he only will lie on the empty beds:
For from ſo many beautiful, and wide, and antient diſhes,
They devour patrimonies at one meal.

134. *Pot-herbs.*] Caulis properly denotes the ſtalk or ſtem of an herb, and, by Synecdoche, any kind of pot-herb—eſpecially coleworts, or cabbage. See AINSW. Caulis, N° 2.

—— *To be bought.*] The hungry wretches go from the patron's door, in order to lay out the poor pittance which they may have received from the ſportula, in ſome kind of pot-herbs, and in buying a little firewood, in order to dreſs them for a ſcanty meal.

The poet ſeems to mention this, by way of contraſt to what follows.

135. *Their Lord.*] i. e. The patron of theſe clients. Rex, not only ſignifies a king—but any great or rich man: ſo a patron. See Juv. Sat. v. l. 14. This, from the power and dominion which he exerciſed over his clients. Hence, as well as from his protection and care over them, he was called Patronus, from the Greek πατρων—ωνος—from πατηρ, a father.

—— *Mean while.*] i. e. While the poor clients are forced to take up with a few boiled coleworts.

—— *The beſt things of the woods, &c.*] The woods are to be ranſacked for the choiceſt game, and the ſea for the fineſt ſorts of fiſh, to ſatisfy the patron's gluttony: theſe he will devour, without aſking any body to partake with him.

136. *On the empty beds.*] The Romans lay along on beds, or couches, at their meals. Several of theſe beds are here ſuppoſed to be round the table, which were formerly occupied by his friends and clients, but they are now vacant—not a ſingle gueſt is invited to occupy them, or to partake of the entertainment with this ſelfiſh glutton.

137. *Diſhes.*] Which were round—in an orbicular ſhape—hence called orbes.

—— *Beautiful.*] Of a beautiful pattern—antient—valuable for their antiquity; made, probably, by ſome artiſts of old time.

138. *At one meal.*] Menſâ—lit. table—which (by Meton) ſtands here for what is ſet upon it. Thus they waſte and devour their eſtates, in this abominable and ſelfiſh gluttony.

Nullus jam paraſitus erit: ſed quis feret iſtas
Luxuriæ ſordes? quanta eſt gula, quæ ſibi totos
Ponit apros, animal propter convivia natum?
Pœna tamen præſens, cum tu deponis amictus
Turgidus, & crudum pavonem in balnea portas:
Hinc ſubitæ mortes, atque inteſtata ſenectus.
It nova, nec triſtis per cunctas fabula cœnas:
Ducitur iratis plaudendum funus amicis.
Nil erit ulterius, quod noſtris moribus addat
Poſteritas: eadem cupient, facientque minores.

139. *No paraſite.*] From παρα, near—and σῖτον, food. Theſe were a kind of jeſters, and flatterers, who were frequently invited to the tables of the great; and who, indeed, had this in view, when they flattered and paid their court to them. Terence, in his Eunuch, has given a moſt ſpirited and maſterly ſpecimen of paraſites, in his inimitable character of Gnatho.

But ſo fallen were the great into the meaneſt avarice, and into the moſt ſordid luxury, that they could gormandize by themſelves, without even inviting a paraſite to flatter or divert them. But who, even though a paraſite, would endure (feret) ſuch a ſight?

140. *Filthineſs of luxury.*] Sordes—naſtineſs—a happy word to deſcribe the beaſtlineſs of ſuch gluttony with regard to the patron himſelf—and its ſtingineſs, and niggardlineſs, with reſpect to others.

—— *How great is the gullet.*] The gluttonous appetite of theſe men.

—— *Puts.*] Ponit—ſets—places on the table.

141. *Whole boars, &c.*] A whole boar at a time—the wild boar, eſpecially the Tuſcan, was an high article of luxury, at all grand entertainments. The word natum is here uſed as the word natis. Hor. Lib. i. Od. xxvii. l. 1.—See alſo Ov. Met. Lib. xv. l. 117.

Quid meruiſtis, oves, placidum pecus, inque tuendos
NATUM homines?

Juvenal ſpeaks as if boars were made and produced for no other purpoſe than convivial entertainments.

142. *A preſent puniſhment.*] Of ſuch horrid gluttony.

—— *Put off your cloaths.*] Strip yourſelf for bathing.

143. *Turgid.*] Turgidus—ſwoln—puffed up, with a full ſtomach.

There will now be no paraſite: but who will bear that
Filthineſs of luxury? how great is the gullet, which, for itſelf, puts
Whole boars, an animal born for feaſts?
Yet there is a preſent puniſhment, when you put off your cloaths,
Turgid, and carry an indigeſted peacock to the baths:
Hence ſudden deaths, and inteſtate old age.
A new ſtory, nor is it a ſorrowful one, goes thro' all companies:
A funeral, to be applauded by angry friends, is carried forth.
There will be nothing farther, which poſterity can add
To our morals: thoſe born after us, will deſire, and do the ſame things.

143. *An indigeſted peacock.*] Which you have devoured, and which is crude and indigeſted within you.

—— *To the baths.*] It was the cuſtom to bathe before meals; the contrary was reckoned unwholeſome. See Perſ. Sat. iii. l. 98—105. and Hor. Epiſt. Lib. i. Ep. vi. l. 61.

144. *Sudden deaths.*] Apoplexies and the like, which ariſe from too great repletion. Bathing, with a full ſtomach, muſt be likely to occaſion theſe, by forcing the blood with too great violence towards the brain.

—— *Inteſtate old age.*] i. e. Old gluttons thus ſuddenly cut off, without time to make their wills.

145. *A new ſtory, &c.*] A freſh piece of news, which nobody is ſorry for.

146. *A funeral is carried forth.*] The word ducitur is peculiarly uſed to denote the carrying forth a corpſe to burial, or to the funeral pile. So Virg. Geor. iv. 256.

Exportant tectis, & triſtia funera DUCUNT.

Owing, perhaps, to the proceſſion of the friends, &c. of the deceaſed, which went before the corpſe, and led it to the place of burning, or interment.

—— *Applauded by angry friends.*] Who, diſobliged by having nothing left them, from the deceaſed's dying ſuddenly, and without a will, expreſs their reſentment by rejoicing at his death, inſtead of lamenting it. See Perſ. Sat. vi. 33—4.

148. *To our morals.*] Our vices and debaucheries, owing to the depravity and corruption of our morals.

OMNE IN PRÆCIPITI VITIUM STETIT: utere velis,
Totos pande ſinus: dicas hîc forſitan, " undè
" Ingenium par materiæ? undè illa priorum
" Scribendi quodcunque animo flagrante liberet
" Simplicitas, cujus non audeo dicere nomen?
" Quid refert dictis ignoſcat Mutius, an non?
" Pone Tigellinum, tædâ lucebis in illâ,
" Quâ ſtantes ardent, qui fixo gutture fumant,
" Et latum mediâ ſulcum deducis arenâ.

148. *Thoſe born after us.*] Minores, i. e. natu—our deſcendents; the oppoſite of majores natu—our anceſtors.

149. *All vice is at the height.*] In præcipiti ſtetit—hath ſtood—hath been for ſome time at its higheſt pitch—at its ſummit—ſo that our poſterity can carry it no higher. Compare the two preceding lines.

Vice is at ſtand, and at the higheſt flow. DRYDEN.

On tip toe. AINSW.

149—50. *Uſe ſails—Spread, &c.*] A metaphor taken from ſailors, who, when they have a fair wind, ſpread open their ſails as much as they can. The poet here inſinuates, that there is now a fair opportunity for ſatire to diſplay all its powers.

150—1. *Whence is there genius, &c.*] Here he is ſuppoſed to be interrupted by ſome friend, who ſtarts an objection, on his invocation to Satire to ſpread all its ſails, and uſe all its powers againſt the vices of the times.

Where ſhall we find genius equal to the matter?—equal to range ſo wide a field—equal to the deſcription, and due correction, of ſo much vice?

151. *Whence that ſimplicity, &c.*] That ſimple and undiſguiſed freedom of reproof, which former writers exerciſed. Alluding, perhaps, to Lucilius, Horace, and other writers of former times.

153. *A burning mind.*] Inflamed with zeal, and burning with ſatiric rage againſt the vices and abuſes of their times.

—— *Of which I dare not, &c.*] It is hardly ſafe now to name, or mention, the liberty of the old writers; it is ſo ſunk and gone, that the very naming it is dangerous.

154. *Mutius.*] Titus Mutius Albutius—a very great and powerful man. He was ſatirized by Lucilius, and this, moſt ſeverely, by name. See note on Perſ. Sat. i. l. 115.

Lucilius feared no bad conſequences of this, in thoſe days of liberty.

155. *Set*

ALL VICE IS AT THE HEIGHT. Uſe fails,
Spread their whole boſoms open. Here, perhaps, you'll
ſay—" Whence
" Is there genius equal to the matter? Whence that ſim-
" plicity
" Of former (writers), of writing whatever they might
" like, with
" A burning mind, of which I dare not tell the name.
" What ſignifies it, whether Mutius might forgive what
" they ſaid, or not?
" Set down Tigellinus, and you will ſhine in that torch,
" In which ſtanding they burn, who with fixed throat ſmoke;
" And you draw out a wide furrow in the midſt of ſand.

155. *Set down Tigellinus.*] i. e. Expoſe him as an object of ſatire—ſatirize this creature and infamous favourite of Nero's, and moſt terrible will be the conſequence.

—— *In that torch.*] This cruel puniſhment ſeems to have been proper to incendiaries, in which light the poet humourouſly ſuppoſes the ſatirizers of the emperor's favourites, and other great men, to be looked upon at that time.

After Nero had burnt Rome, to ſatisfy his curioſity with the proſpect, he contrived to lay the odium on the Chriſtians, and charged them with ſetting the city on fire. He cauſed them to be wrapped round with garments, which were bedaubed with pitch, and other combuſtible matters, and ſet on fire at night, by way of torches to enlighten the ſtreets—and thus they miſerably periſhed. See Kennet, Ant. p. 147.

156. *Standing.*] In an erect poſture.

—— *With fixed throat.*] Faſtened by the neck to a ſtake.

157. *And you draw out a wide furrow, &c.*] After all the danger, which a ſatiriſt runs of his life, for attacking Tigellinus, or any other minion of the emperor's—all his labour will be in vain; there is no hope of doing any good. It would be like ploughing in the barren ſand, which would yield nothing to reward your pains.

Commentators have given various explanations of this line, which is very difficult, and almoſt unintelligible, where the copies read deducet, as if relating to the fumant in the preceding line; but this cannot well be, that the plural ſhould be expreſſed by the third perſon ſingular. They talk of the ſufferers making a trench in the ſand, by running round the poſt, to avoid the flames—but how can this be, when the perſon has the combuſtibles

" Qui dedit ergo tribus patruis aconita, vehetur
" Penſilibus plumis, atque illinc deſpiciet nos?"
" Cùm veniet contrà, digito compeſce labellum; 160
" Accuſator erit, qui verbum dixerit, hic eſt.
" Securus licet Æneam, Rutilumque ferocem
" Committas: nulli gravis eſt percuſſus Achilles:

buſtibles faſtened round him, and muſt be in the midſt of fire, go where he may?—Beſides, this idea does not agree with fixo gutture, which implies being faſtened, or fixed, ſo as not to be able to ſtir.

Inſtead of deducet, or deducit, I ſhould think deducis the right reading, as others have thought before me. This agrees, in number and perſon, with lucebis, l. 155, and gives us an eaſy and natural ſolution of the obſervation; viz. that, after all the danger incurred, by ſatirizing the emperor's favourites, no good was to be expected; they were too bad to be reformed.

The Greeks had a proverbial ſaying, much like what I contend for here, to expreſs labouring in vain—viz. Ἄμμον μίζεις—Arenam metiris, you meaſure the ſand—i. e. of the ſea.

Juvenal expreſſes the ſame thought, Sat. vii. 48—9, as I would ſuppoſe him to do in this line:

> Nos tamen hoc agimus, tennique in pulvere ſulcos
> Ducimus, & littus ſterili verſamus aratro.

158. *Wolf's-bane.*] Aconitum is the Latin for this poiſonous herb; but it is uſed in the plural, as here, to denote other ſorts of poiſon, or poiſon in general. See Ovid. Met. i. 147.

> Lurida terribiles miſcent ACONITA novercæ.

—— *Three uncles.*] Tigellinus is here meant, who poiſoned three uncles that he might poſſeſs himſelf of their eſtates. And, after their death, he forged wills for them, by which he became poſſeſſed of all they had. He likewiſe impeached ſeveral of the nobility, and got their eſtates. See more in AINSW. under Tigellinus.

—— *Shall he, therefore, &c.*] " And becauſe there may be " danger in writing ſatire, as things now are, is ſuch a cha- " racter as this to triumph in his wickedneſs unmoleſted? " Shall he be carried about in ſtate, and look down with con- " tempt upon other people, and ſhall I not dare to ſay a " word?"—This we may ſuppoſe Juvenal to mean, on hearing what is ſaid about the danger of writing ſatire, and on being cautioned againſt it.

159. *With penſile feathers.*] Penſilis means, literally, hanging in the air. It was a piece of luxury, to have a mattreſs and pillows

" Shall he, therefore, who gave wolf's-bane to three uncles,
" be carried
" With penſile feathers, and from thence look down on us?"
" When he ſhall come oppoſite, reſtrain your lip with your
" finger—
" There will be an accuſer (of him) who ſhall ſay the
" word—" That's he."
" Though, ſecure, Æneas and the fierce Rutilian
" You may match: ſmitten Achilles is grievous to none:

pillows ſtuffed with feathers; on which the great man repoſed himſelf in his litter. Hence the poet makes uſe of the term penſilibus to plumis, as being in the litter which hung in the air, as it was carried along by the bearers. See before, l. 32, and note; and l. 64—5, and note.

159. *From thence.*] From his eaſy litter.

—— *Look down.*] With contempt, and diſdain.

160. *When he ſhall come oppoſite.*] The moment you meet him, carried along in his ſtately litter (ſays Juvenal's ſuppoſed adviſer) inſtead of ſaying any thing, or taking any notice of him, let him paſs quietly—lay your hand on your mouth—hold your tongue—be ſilent.

161. *There will be an accuſer.*] An informer, who will lay an accuſation before the emperor, if you do but ſo much as point with your finger, or utter with your lips—" That's he." Therefore, that neither of theſe may happen, lay your finger upon your lips, and make not the ſlighteſt remark.

—— *Of him who.*] Illi or illius is here underſtood before qui, &c.

162. *Though ſecure.*] Though you muſt not meddle with the living, you may ſecurely write what you pleaſe about the dead.

—— *Æneas and the fierce Rutilian.*] i. e. Æneas, and Turnus, a king of the Rutilians, the rival of Æneas, and ſlain by him. See Virg. Æn. xii. 919, &c.

163. *You may match.*] Committas—is a metaphorical expreſſion, taken from matching or pairing gladiators, or others, in ſingle combat.

Martial ſays—

Cum JUVENALE meo cur me committere tentas?

" Why do you endeavour to match me with my friend Juvenal?" i. e. in a poetical conteſt with him.

By committas we are therefore to underſtand, that one might very ſafely write the hiſtory of Æneas and Turnus, and match them together in fight—as Virgil has done.

" Aut multùm quæſitus Hylas, urnamque ſecutus.
" Enſe velut ſtricto, quoties Lucilius ardens
" Infremuit, rubet auditor, cui frigida mens eſt
" Criminibus, tacitâ ſudant præcordia culpâ.
" Inde iræ, & lachrymæ. Tecum priùs ergo voluta
" Hæc animo ante tubas; galeatum ſerò duelli
" Pœnitet." Experiar quid concedatur in illos,
Quorum Flaminiâ tegitur cinis, atque Latinâ.

163. *Smitten Achilles.*] Killed by Paris in the temple of Apollo.

—— *Is grievous to none.*] Nobody will get into danger, or trouble, by writing the hiſtory of this event.

164. *Hylas ſought after.*] By Hercules when he had loſt him. See Virg. Ecl. vi. 43, 44.

—— *Followed his pitcher.*] With which he was ſent, by Hercules, to the river Aſcanius to draw ſome water: where, being ſeen, and fallen in love with, by three river-nymphs, they pulled him into the ſtream.

On ſubjects like theſe, ſaith the adviſer, you may ſay what you pleaſe, and nobody will take offence; but beware of attacking the vices of living characters, however infamous or obnoxious.

165. *Ardent.*] Inflamed with ſatiric rage againſt the vices of his day.

166. *Raged.*] Infremuit—roared aloud, in his writings, which were as terrible to the vicious, as the roaring of a lion—which the verb infremo ſignifies: hence Met. to rage violently, or tumultuouſly.

—— *Reddens.*] With anger and ſhame.

166—7. *Frigid with crimes.*] Chilled, as it were, with horror of conſcience—their blood ran cold—as we ſhould ſay.

167. *The boſom.*] Præcordia—lit. the parts about the heart—ſuppoſed to be the ſeat of moral ſenſibility.

—— *Sweats.*] Sweating is the effect of hard labour.—Sudant is here uſed metaphorically, to denote the ſtate of a mind, labouring, and toiling, under the grievous burden of a guilty conſcience. This image is finely uſed—Mat. xi. 28.

168. *Anger and tears.*] Anger at the ſatiriſt—tears of vexation and ſorrow at being expoſed.

169. *Before the trumpets.*] A metaphor taken from the manner of giving the ſignal for battle, which was done with the ſound of trumpets.

Think well, ſays the adviſer, before you ſound the alarm for your attack—weigh well all hazards before you begin.

—— *The helmeted, &c.*] When once a man has gotten his helmet

" Or Hylas much ſought, and having followed his pitcher.
" As with a drawn ſword, as often as Lucilius ardent
" Raged—the hearer reddens, who has a mind frigid
" With crimes; the boſom ſweats with ſilent guilt:
" Hence anger and tears. Therefore firſt revolve, with
" thyſelf,
" Theſe things in thy mind, before the trumpets: the
" helmeted late of a fight
" Repents." I'll try what may be allowed towards
thoſe,
Whoſe aſhes are covered in the Flaminian and Latin way.

helmet on, and advances to the combat, it is too late to change his mind. Once engaged in writing ſatire, you muſt go through, there's no retreating.

170. *I'll try, &c.*] Well, ſays Juvenal, ſince the writing ſatire on the living is ſo dangerous, I'll try how far it may be allowed me to ſatirize the dead.

Hence he writes againſt no great and powerful perſon, but under the feigned name of ſome vicious character that lived in paſt time.

171. *Whoſe aſhes are covered.*] When the bodies were conſumed on the funeral pile, the aſhes were put into urns and buried.

——— *The Flaminian and Latin way.*] Theſe were two great roads, or ways, leading from Rome to other parts. In the via Flaminia and via Latina, the urns and remains of the nobles were buried, and had monuments erected. See Sat. v. l. 55. Hence have been ſo often found in antient Roman inſcriptions on monuments—Siſte viator.

It was ordered by the law of the twelve tables, that nobody ſhould be buried within the city; hence the urns of the great were buried, and their monuments were erected, on thoſe celebrated roads or ways. For the Flaminian way, ſee before, l. 61, note. The Via Latina was of great extent, reaching from Rome, through many famous cities, to the fartheſt part of Latium.

END OF THE FIRST SATIRE.

SATIRA II.

ARGUMENT.

The Poet, in this Satire, inveighs againſt the hypocriſy of the philoſophers and prieſts of his time—the effeminacy of military officers—and magiſtrates. Which corruption of man-

ULTRA Sauromatas fugere hinc libet, & glacialem
Oceanum, quoties aliquid de moribus audent
Qui Curios ſimulant, & Bacchanalia vivunt.
Indocti primùm: quanquam plena omnia gypſo
Chryſippi invenias: nam perfectiſſimus horum eſt,
Si quis Ariſtotelem ſimilem, vel Pittacon emit,

Line 1. *I could wiſh.*] Libet—lit. it liketh me.

—— *Sauromatæ.*] A northern barbarous people: the ſame with the Sarmatæ. Ov. Triſt. ii. 198, calls them Sauromatæ truces.

1, 2. *Icy ocean.*] The northern ocean, which was perpetually frozen. Lucan calls it Scythicum pontum (Pharſ. l. 1.)—Scythia bordering on its ſhore.

> Et qua bruma rigens, & neſcia vere remitti,
> Aſtringit Scythicum glaciali frigore pontum.

The poet means, that he wiſhes to leave Rome, and baniſh himſelf, though to the moſt inhoſpitable regions, whenever he hears ſuch hypocrites, as he afterwards deſcribes, talk on the ſubject of morality.

2. *They dare.*] i. e. As often as they have the audacity, the daring impudence, to declaim or diſcourſe about morals.

3. *Curii.*] Curius Dentatus was thrice conſul of Rome: he was remarkable for his courage, honeſty, and frugality.

—— *Live (like) Bacchanals.*] Their conduct is quite oppoſite to their profeſſion; for while they make an outward ſhew of virtue and ſobriety, as if they were ſo many Curii, they, in truth, addict themſelves to thoſe debaucheries and impurities, with which the feaſts of Bacchus were celebrated. Theſe were called Bacchanalia. See them deſcribed, Livy xxxix. 8.

Bacchanalia

SATIRE II.

ARGUMENT.

ners, as well among them, as among others, and, more particularly, certain unnatural vices, he imputes to the atheiſm, and infidelity, which then prevailed among all ranks.

I Could wiſh to fly hence, beyond the Sauromatæ, and the icy
Ocean, as often as they dare any thing concerning morals,
Who feign (themſelves) Curii, and live (like) Bacchanals.
Firſt they are unlearned: tho' all things full with plaſter
Of Chryſippus you may find: for the moſt perfect of theſe is,
If any one buys Ariſtotle like, or Pittacus,

Bacchanalia ſtands here for Bacchanalitèr. Græciſm.—Theſe are frequently found in Juvenal and Perſius.

4. *Unlearned.*] Their pretences to learning are as vain and empty, as to virtue and morality.

—— *Plaſter of Chryſippus.*] Gypſum ſignifies any kind of parget or plaſter (ſomething, perhaps, like our plaſter of Paris) of which images, buſts, and likeneſſes of the philoſophers were made, and ſet up, out of a veneration to their memories, as ornaments, in the libraries and ſtudies of the learned: in imitation of whom, theſe ignorant pretenders to learning and philoſophy ſet up the buſts and images of Chryſippus, Ariſtotle, &c. that they might be ſuppoſed admirers and followers of thoſe great men.

Omnia plena—denotes the affectation of theſe people, in ſticking up theſe images, as it were, in every corner of their houſes. Chryſippus was a ſtoic philoſopher, ſcholar to Zeno, and a great logician.

5. *The moſt perfect of theſe.*] If any one buys the likeneſs of Ariſtotle, &c. he is ranked in the higheſt and moſt reſpected claſs among theſe people.

6. *Ariſtotle like.*] An image reſembling or like Ariſtotle, who was the ſcholar of Plato, and the father of the ſect called Peripatetics,

Et jubet archetypos pluteum ſervare Cleanthis.
Fronti nulla fides: quis enim non vicus abundat
Triſtibus obſcœnis? caſtigas turpia, cùm ſis
Inter Socraticos notiſſima foſſa cinædos?
Hiſpida membra quidem, & duræ per brachia ſetæ
Promittunt atrocem animum: ſed podice lævi
Cæduntur tumidæ, medico ridente, mariſcæ.
Rarus ſermo illis, & magna libido tacendi,
Atque ſupercilio brevior coma; veriùs ergo,
Et magis ingenuè Peribonius: hunc ego fatis
Imputo, qui vultu morbum, inceſſuque fatetur.

Peripatetics, from περιπατέω, circumambulo—becauſe they diſputed walking about the ſchool.

6. *Pittacus.*] A philoſopher of Mytelene. He was reckoned one of the ſeven wiſe men of Greece.

7. *Cleanthes.*] A ſtoic philoſopher, ſucceſſor to Zeno the founder of the ſect.

—— *Original images.*] Thoſe which were done from the life were called Archetypi: from the Greek ἀρχὴ—beginning, and τύπος—form. Hence Ἀρχέτυπον, Lat. Archetypus, any thing at firſt hand, that is, done originally.

8. *No credit, &c.*] There is no truſting to outward appearance.

9. *With grave obſcenes.*] i. e. Hypocrites of a ſad countenance: grave and ſevere as to their outward aſpect, within full of the moſt horrid lewdneſs and obſcenities, which they practiſe in ſecret.

The poet uſes the word obſcœnis ſubſtantively, by which he marks them the more ſtrongly.

—— *Doſt thou reprove, &c.*] Doſt thou cenſure ſuch filthy things (turpia) in others, who art thyſelf nothing but obſcenity?

The poet, here, by an apoſtrophe, as turning the diſcourſe to ſome particular perſon, reproves all ſuch. Like St. Paul, Rom. ii. 1—3.

10. *Among the Socratic, &c.*] i. e. Among thoſe, who, though infamouſly vicious, yet profeſs to be followers, and teachers of the doctrine and diſcipline of Socrates, who was the firſt and great teacher of ethics or moral philoſophy.

But it is not improbable, that the poet, here, glances at the incontinence which was charged on Socrates himſelf. See Farnaby, n. on this line; and Leland on Chriſtian Rev. vol. ii. p. 133—4; and Holyday, note c.

12. I would here, once for all, advertiſe the reader, that, in this,

And commands a book-caſe to keep original images of Cleanthes.
No credit to the countenance: for what ſtreet does not abound
With grave obſcenes? doſt thou reprove baſe (actions) when thou art
A moſt noted practitioner among the Socratic catamites?
Rough limbs indeed, and hard briſtles on the arms,
Promiſe a fierce mind: but evident effects of unnatural
Lewdneſs, expoſe you to deriſion, and contempt.
Talk is rare to them, and the fancy of keeping ſilence great,
And hair ſhorter than the eye-brow: therefore more truly,
And more ingenuouſly, Peribonius: him I to the fates
Impute, who in countenance and gait confeſſes his diſeaſe.

this, and in all other paſſages, which, like this, muſt appear filthy and offenſive in a literal tranſlation, I ſhall only give a general ſenſe.

15. *The hair ſhorter than the eye-brow.*] i. e. Cut ſo ſhort as not to reach ſo low as the eye-brow. This was done to avoid the ſuſpicion of being what they were, for wearing long hair was looked upon as a ſhrewd ſign of effeminacy. It was a proverb among the Greeks, that "none who wore long hair "were free from the unnatural vices of the Cinædi." May not St. Paul allude to this, 1 Cor. xi. 14. where φυσις may mean, an infuſed habit or cuſtom. See Wetſtein in loc. and Parkhurſt, Gr. and Eng. Lexicon, φυσις, N° III.

16. *Peribonius.*] Some horrid character, who made no ſecret of his impurities, and, in this, acted more ingenuouſly, and more according to truth, than theſe pretended philoſophers did.

—— *Impute him.*] Aſcribe all his vile actions.

—— *To the fates.*] To his deſtiny, ſo that he can't help being what he is. The antients had high notions of judicial aſtrology, and held, that perſons were influenced all their lives by the ſtars which preſided at their birth, ſo as to guide and fix their deſtiny ever after.

17. *His diſeaſe.*] His beſetting ſin (Comp. Sat. ix. l. 49. n.) or rather, perhaps, a certain diſeaſe which was the conſequence of his impurities, and which affected his countenance and his gait, ſo as to proclaim his ſhame to every body he met. What this

Horum ſimplicitas miſerabilis, his furor ipſe
Dat veniam: ſed pejores, qui talia verbis
Herculis invadunt, & de virtute locuti
Clunem agitant: ego te ceventem, Sexte, verebor,
Infamis Varillus ait? quo deterior te?
Loripedem rectus derideat, Æthiopem albus?
Quis tulerit Gracchos de ſeditione querentes?
Quis cœlum terris non miſceat, & mare cœlo,
Si fur diſpliceat Verri, aut homicida Miloni?
Clodius accuſet mœchos, Catilina Cethegum?
In tabulam Syllæ ſi dicant diſcipuli tres?

this diſeaſe was, may appear from line 12, 13, of this Satire, as it ſtands in the original. Perhaps Rom. i. 27, latter part, may allude to ſomething of this ſort.

18. *The ſimplicity of theſe.*] The undiſguiſed and open manner of ſuch people, who thus proclaim their vice, is rather pitiable, as it may be reckoned a misfortune, rather than any thing elſe, to be born with ſuch a propenſity. See notes on l. 16.

—— *Theſe madneſs itſelf, &c.*] Their ungovernable madneſs in the ſervice of their vices, their inordinate paſſion, ſtands as ſome excuſe for their practices, at leaſt, comparatively with thoſe who affect to condemn ſuch characters as Peribonius, and yet do the ſame that he does.

20. *Of Hercules.*] This alludes to the ſtory of Hercules, who, when he was a youth, uncertain in which way he ſhould go, whether in the paths of virtue, or in thoſe of pleaſure, was ſuppoſed to ſee an apparition of two women, the one Virtue, the other Pleaſure, each of which uſed many arguments to gain him—but he made choice of Virtue, and repulſed the other with the ſevereſt reproaches. See Xen. Memor. and Cic. de Offic. Lib. i.

21. *Sextus.*] Some infamous character of the kind above mentioned.

22. *Varillus.*] Another of the ſame ſtamp. The poet here ſuppoſes one of theſe wretches as gravely and ſeverely reproaching the other. What! ſays Varillus, in anſwer, need I fear any thing you can ſay? in what can you make me out to be worſe than yourſelf?

23. *Let the ſtrait, &c.*] Theſe proverbial expreſſions mean to expoſe the folly and impudence of ſuch, who cenſure others for vices which they themſelves practiſe. See Matt. vii. 3—5. See Hor. Sat. vii. Lib. ii. l. 40—2.

This

The ſimplicity of theſe is pitiable; theſe madneſs itſelf
Excuſes: but worſe are they who ſuch things with words
Of Hercules attack, who talk of virtue, and indulge
Themſelves in horrid vice. Shall I fear thee, Sextus,
Says infamous Varillus, by how much (am I) worſe than
thou art?
Let the ſtrait deride the bandy-legged—the white the
Æthiopian.
Who could have borne the Gracchi complaining about
ſedition?
Who would not mix heaven with earth, and the ſea with
heaven,
If a thief ſhould diſpleaſe Verres, or an homicide Milo?
If Clodius ſhould accuſe adulterers, Catiline Cethegus?
If three diſciples ſhould ſpeak againſt the table of Sylla?

This ſentiment is purſued and exemplified in the inſtances following.

24. *The Gracchi.*] Caius and Tiberius, tribunes, who raiſed great diſturbances, on their introducing the Agrarian law, to divide the common fields equally among the people. At length they were both ſlain: Tiberius, as he was making a ſpeech to the people, by Publius Naſica; and Caius, by the command of the conſul Opimius.

25. *Mix heaven with earth.*] i. e. Exclaim in the loudeſt and ſtrongeſt terms, like him in Terence.

O cœlum! O terra! O maria Neptuni!

26. *Verres.*] Prætor in Sicily, who was condemned and baniſhed for plundering that province.

—— *Milo.*] He killed P. Clodius, and was unſucceſsfully defended by Tully.

27. *Clodius.*] A great enemy to Cicero, and the chief promoter of his baniſhment. This Clodius was a moſt debauched and profligate perſon. He debauched Pompeia the wife of Cæſar, and likewiſe his own ſiſter. Soon after Cicero's return, Clodius was ſlain by Milo, and his body burnt in the Curia Hoſtilia.

—— *Catiline Cethegus.*] i. e. If Catiline were to accuſe Cethegus. Theſe were two famous conſpirators againſt the ſtate. See Salluſt. Bell. Catilin.

28. *The table of Sylla.*] Sylla was a noble Roman of the family

Qualis erat nuper tragico pollutus adulter
Concubitu: qui tunc leges revocabat amaras
Omnibus, atque ipsis Veneri, Martique timendas:
Cùm tot abortivis fœcundam Julia vulvam
Solveret, & patruo similes effunderet offas.
Nonne igitur jure, ac meritò, vitia ultimâ fictos
Contemnunt Scauros, & castigata remordent?
Non tulit ex illis torvum Laronia quendam

family of the Scipios.—He was very cruel, and first set up tables of proscription, or outlawry, by which many thousand Romans were put to death in cold blood.

28. *Three disciples.*] There were two triumvirates, the one consisting of Cæsar, Pompey, and Crassus, the other of Augustus, Antony, and Lepidus, who followed Sylla's example, and therefore are called disciples, i. e. in cruelty, bloodshed, and murder.

29. *The adulterer.*] Domitian. He took away Domitia Longina from her husband Ælius Lamia.

—— *A tragical intrigue.*] He debauched Julia, the daughter of his brother Titus, though married to Sabinus. After the death of Titus, and of Sabinus, whom Domitian caused to be assassinated, he openly avowed his passion for Julia, but was the death of her, by giving her medicines to make her miscarry. See below, l. 32—3.

30. *Recalling laws.*] At the very time when Domitian had this tragical intrigue with his niece Julia, he was reviving the severe laws of Julius Cæsar against adultery, which were afterwards made more severe by Augustus.

—— *Bitter to all.*] Severe and rigid to the last degree. Many persons, of both sexes, Domitian put to death for adultery. See Univ. Hist. vol. xv. p. 52.

31. *Mars and Venus.*] They were caught together by Vulcan, the fabled husband of Venus, by means of a net with which he inclosed them. Juvenal means, by this, to satirize the zeal of Domitian against adultery in others (while he indulged, not only this, but incest also in his own practice) by saying, that it was so great, that he would not only punish men, but gods also, if it came in his way so to do.

32. *Abortives.*] Embryos, of which Julia was made to miscarry.

33. *Lumps.*] Offas, lumps of flesh, crude births, deformed, and so resembling her uncle Domitian, the incestuous father of them.

34. *Justly*

Such was the adulterer lately polluted with a tragical
Intrigue: who then was recalling laws, bitter
To all, and even to be dreaded by Mars and Venus themſelves:
When Julia her fruitful womb from ſo many abortives
Releaſed, and poured forth lumps reſembling her uncle.
Do not therefore, juſtly and deſervedly, the moſt vicious
Deſpiſe the feigned Scauri, and, being reproved, bite again?
Laronia did not endure a certain four one from among them,

34. *Juſtly and deſervedly.*] With the higheſt reaſon and juſtice.

—— *The moſt vicious.*] Ultima vitia, i. e. ultimi vitioſi, the moſt abandoned, who are to the utmoſt degree vicious, ſo that they may be termed themſelves—vices. The abſtract is here put for the concrete. Met.

35. *Deſpiſe.*] Hold them in the moſt ſovereign contempt, for their impudence in daring to reprove others for being vicious.

—— *The feigned Scauri.*] Æmilius Scaurus, as deſcribed by Salluſt, Bell. Jugurth. was a nobleman, bold, factious, greedy of power, honour, and riches, but very artful in diſguiſing his vices. Juvenal therefore may be ſuppoſed to call theſe hypocrites fictos, as feigning to be what they were not—Scauros, as being like Æ. Scaurus, appearing outwardly grave and ſevere, but artfully, like him, concealing their vices.

However, I queſtion whether the character of Scaurus be not rather to be gathered from his being found among ſo many truly great and worthy men—Sat. xi. l. 90—1. Pliny alſo repreſents him, as a man, ſummæ integritatis, of the higheſt integrity. This idea ſeems to ſuit beſt with fictos Scauros, as it leads us to conſider theſe hypocrites, as feigning themſelves men of integrity and goodneſs, and as ſeeming to reſemble the probity and ſeverity of manners for which Scaurus was eminent, the better to conceal their vices, and to deceive other people.

—— *And being reproved, bite again.*] Such hypocrites are not only deſpiſed by the moſt openly vicious for their inſincerity, but whenever they have the impudence to reprove vice, even in the moſt abandoned, theſe will turn again and retaliate: which is well expreſſed by the word remordent.

36. *Laronia.*] Martial, cotemporary with Juvenal, deſcribes a woman of this name, as a rich widow.

Clamantem toties, ubi nunc lex Julia? dormis?
Atque ita ſubridens: felicia tempora! quæ te
Moribus opponunt: habeat jam Roma pudorem;
Tertius è cœlo cecidit Cato. Sed tamen unde
Hæc emis, hirſuto ſpirant opobalſama collo
Quæ tibi? ne pudeat dominum monſtrare tabernæ:
Quòd ſi vexantur leges, ac jura, citari
Ante omnes debet Scantinia; reſpice primùm

Abnegat & retinet noſtrum Laronia ſervum,
Reſpondens, orba eſt, dives, anus, vidua.

By what Juvenal repreſents her to have ſaid, in the following lines, ſhe ſeems to have had no ſmall ſhare of wit.

36. *Did not endure.*] She could not bear him; ſhe was out of all patience.

——*Sour.*] Crabbed, ſtern in his appearance. Or torvum may be here put for the adverb torvè—torvè clamantem. Græciſm. See above, l. 3, and note.

—— *From among them.*] i. e. One of theſe diſſemblers—one out of this hypocritical herd.

37. *Crying out ſo often.*] Repeating aloud his ſeeming indignation againſt vice, and calling down the vengeance of the law againſt lewdneſs and effeminacy.

——*Where is the Julian law?*] Againſt adultery and lewdneſs (ſee l. 30, note) why is it not executed?—As it then ſtood, it puniſhed adultery and ſodomy with death.

—— *Doſt thou ſleep?*] Art thou as regardleſs of theſe enormities, as a perſon faſt aſleep is of what paſſes about him?

38. *And thus ſmiling.*] Laronia could not refrain herſelf at hearing this, and, with a ſmile of the utmoſt contempt, ready almoſt at the ſame time to laugh in his face, thus jeers him.

——*Happy times! &c.*] That have raiſed up ſuch a reformer as thou art, to oppoſe the evil manners of the age!

39. *Rome may now take ſhame.*] Now, to be ſure Rome will bluſh, and take ſhame to herſelf, for what is practiſed within her walls, ſince ſuch a reprover appears. Irony.

40. *A third Cato.*] Cato Cenſorius, as he was called, from his great gravity and ſtrictneſs in his cenſorſhip; and Cato Uticenſis, ſo called from his killing himſelf at Utica, a city of Africa, were men highly eſteemed as eminent moraliſts; to theſe, ſays Laronia (continuing her ironical banter) heaven has added a third Cato, by ſending us ſo ſevere and reſpectable a moraliſt as thou art.

41. *Per-*

Crying out ſo often, "Where is now the Julian law? doſt
"thou ſleep?"
And thus ſmiling: "Happy times! which thee
"Oppoſe to manners: now Rome may take ſhame:
"A third Cato is fallen from heaven:—but yet whence
"Do you buy theſe perfumes which breathe from your rough
"Neck? don't be aſhamed to declare the maſter of the
"ſhop:
"But if the ſtatutes and laws are diſturbed, the Scantinian
"Ought before all to be ſtirred up. Conſider firſt,

41. *Perfumes.*] Opobalſama—οπος βαλσαμου—i. e. Succus balſami. This was ſome kind of perfumery, which the effeminate among the Romans made uſe of, and of which, it ſeems, this ſame rough-looking reprover ſmelt very ſtrongly.

42. *Your rough neck.*] Hairy, and bearing the appearance of a moſt philoſophic neglect of your perſon.

——*Don't be aſhamed, &c.*] Don't bluſh to tell us where the perfumer lives, of whom you bought theſe fine ſweet-ſmelling ointments.

Here her raillery is very keen, and tends to ſhew what this pretended reformer really was, notwithſtanding his appearance of ſanctity. She may be ſaid—to have ſmelt him out.

43. *Statutes and laws are diſturbed.*] From that ſtate of ſleep in which you ſeem to repreſent them, and from which you wiſh to awaken them. The Roman juriſprudence ſeems to have been founded on a threefold baſis, on which the general law, by which the government was carried on, was eſtabliſhed—that is to ſay—Conſulta patrum, or decrees of the ſenate—Leges, which ſeem to anſwer to our ſtatute-laws—and jura, thoſe rules of common juſtice, which were derived from the two former, but particularly from the latter of the two, or, perhaps, from immemorial uſage and cuſtom, like the common law of England. Hor. Lib. i. Epiſt. xvi. l. 41. mentions theſe three particulars—

——Vir bonus eſt quis?
Qui conſulta patrum, qui leges, juraque ſervat.

See an account of the Roman laws at large, in Kennet's Roman Antiq. Part ii. Book iii. chap. xxi. & ſeq.

44. *The Scantinian.*] So called from Scantinius Aricinus, by whom it was firſt introduced to puniſh ſodomy. Others think that this law was ſo called from C. Scantinius, who attempted this crime on the ſon of Marcellus, and was puniſhed accordingly.

Et ſcrutare viros: faciunt hi plura; ſed illos
Defendit numerus, junctæque umbone phalanges.
Magna inter molles concordia: non erit ullum
Exemplum in noſtro tam deteſtabile ſexu:
Tædia non lambit Cluviam, nec Flora Catullam:
Hippo ſubit juvenes, & morbo pallet utroque.
Nunquid nos agimus cauſas? civilia jura
Novimus? aut ullo ſtrepitu fora veſtra movemus?
Luctantur paucæ, comedunt coliphia paucæ:
Vos lanam trahitis, calathiſque peracta refertis
Vellera: Vos tenui prægnantem ſtamine fuſum
Penelope meliùs, leviùs torquetis Arachne,
Horrida quale facit reſidens in codice pellex.

45. *Examine the men.*] Search diligently—ſcrutinize into their abominations.

—— *Theſe do more things.*] They far out-do the other ſex; they do more things worthy of ſevere reprehenſion.

46. *Number defends.*] This tends to ſhew how common that deteſtable vice was. (Comp. Rom. i. 27.) Such numbers were guilty of it, that it was looked upon rather as faſhionable than criminal; they ſeemed to ſet the law at defiance, as not daring to attack ſo large a body.

—— *Battalions joined, &c.*] A metaphor taken from the Roman manner of engaging. A phalanx properly ſignified a diſpoſition for an attack on the enemy by the foot, with every man's ſhield or buckler ſo cloſe to another's, as to join them together and make a ſort of impenetrable wall or rampart. This is ſaid to have been firſt invented by the Macedonians; phalanx is therefore to be conſidered as a Macedonian word.

47. *There is great concord, &c.*] They are very fond of each other, and ſtrongly connected and united, ſo that, attacking one, would be like attacking all.

49. *Tædia—Flora, &c.*] Famous Roman courtezans in Juvenal's time—bad as they were, the men were worſe.

51. *Do we plead, &c.*] Do we women uſurp the province of the men? do we take upon us thoſe functions which belong to them?

53. *A few wreſtle.*] A few women there are, who are of ſuch a maſculine turn of mind, as to wreſtle in public. See Sat. i. 22—3, and notes; and Sat. vi. 245—57, and notes.

—— *The wreſtler's diet.*] Prepare themſelves for wreſtling as the wreſtlers do by feeding on the coliphium—a κολλα ἰφια membra

" And examine the men: theſe do more things—but
" them
Number defends, and battalions joined with a buckler.
" There is great concord among the effeminate: there
" will not be any
" Example ſo deteſtable in our ſex:
" Tædia careſſes not Cluvia, nor Flora Catulla:
" Hippo aſſails youths, and in his turn is aſſailed.
" Do we plead cauſes? the civil laws
" Do we know? or with any noiſe do we make a ſtir in
" your courts?
" A few wreſtle, a few eat wreſtler's diet:
" You card wool, and carry back in full baſkets your finiſhed
" Fleeces; you the ſpindle, big with ſlender thread,
" Better than Penelope do twiſt, and finer than Arachne,
" As does a dirty harlot ſitting on a log.

membra robuſta—a kind of dry diet, which wreſtlers uſed, to make them ſtrong and firm-fleſhed. See AINSW.

54. *You card wool.*] You, effeminate wretches, forſake manly exerciſes, and addict yourſelves to employments which are peculiar to women.

——*In baſkets.*] The calathi were little oſier or wicker baſkets, in which the women put their work when they had finiſhed it, in order to carry it back to their employers.

56. *Penelope.*] Wife of Ulyſſes, who, during her huſband's abience, was importuned by many noble ſuitors, whoſe addreſſes ſhe refuſed with inviolable conſtancy: but, fearing they might take her by force, ſhe amuſed them, by deſiring them to wait, till ſhe had finiſhed a web which ſhe was then about: and to make the time as long as poſſible, ſhe undid during the night what ſhe had done in the day.

—— *Arachne.*] A Lydian damſel, very ſkilful in ſpinning and weaving. She is fabled to have contended with Minerva, and, being out-done, ſhe hanged herſelf, and was by that goddeſs changed into a ſpider. Ov. Met. Lib. vi. Fab. i.

By mentioning theſe inſtances, Laronia ironically commends the great proficiency of the men in carding and ſpinning: both theſe operations ſeem to be diſtinctly marked by the poet.

57. *A dirty harlot.*] Pellex properly denotes the miſtreſs of a married man. This, and the Greek παλλακις, ſeem derived from Heb. פלגש pilgeſh, which we render—concubine.

Notum eſt, cur ſolo tabulas impleverit Hiſter
Liberto; dederit vivus cur multa puellæ:
Dives erit, magno quæ dormit tertia lecto.
Tu nube, atque tace: donant arcana cylindros.
De nobis poſt hæc triſtis ſententia fertur:
Dat veniam corvis, vexat cenſura columbas.
Fugerunt trepidi vera ac manifeſta canentem
Stoicidæ; quid enim falſi Laronia?——

Codex—from caudex—literally ſignifies a ſtump or ſtock of a tree—of a large piece of which, a log was cut out, and made an inſtrument of puniſhment for female ſlaves, who were chained to it on any miſbehaviour towards their miſtreſſes, but eſpecially where there was jealouſy in the caſe; and there they were to ſit and work at ſpinning or the like.

58. *Hiſter.*] Some infamous character, here introduced by Laronia, in order to illuſtrate her argument.

—— *Filled his will.*] Tabula ſignifies any plate or thin material on which they wrote—hence deeds, wills, and other written inſtruments, were called tabulæ. So public edicts. See before, l. 28.

—— *With only his freedman.*] Left him his ſole heir.

59. *Why alive, &c.*] Why in his life-time he was ſo very generous, and made ſuch numbers of preſents to his wife, here called puellæ, as being a very young girl when he married her: but I ſhould rather think, that the arch Laronia has a more ſevere meaning in her uſe of the term puellæ, by which ſhe would intimate, that his young wife, having been totally neglected by him, remained ſtill—puella, a maiden; Hiſter having no deſire towards any thing, but what was unnatural with his favourite freedman.

It is evident that the poet uſes puella in this ſenſe. Sat. ix. l. 74. See note on Sat. ix. l. 70.

60. *She will be rich, &c.*] By receiving (as Hiſter's wife did) large ſums for huſh-money.

—— *Who ſleeps third, &c.*] By this ſhe would inſinuate, that Hiſter cauſed his freedman, whom he afterwards made his heir, to lie in the bed with him and his wife, and gave his wife large preſents of money, jewels, &c. not to betray his abominable practices.

61. *Do thou marry.*] This apoſtrophe may be ſuppoſed to be addreſſed to the unmarried women, who might be ſtanding by, and liſtening to Laronia's ſevere reproof of the huſbands of that day, and contains a ſarcaſm of the moſt bitter kind.

" It is known why Hiſter filled his will with only
" His freedman; why alive he gave much to a wench:
" She will be rich, who ſleeps third in a large bed.
" Do thou marry, and huſh—ſecrets beſtow gems.
" After all this, a heavy ſentence is paſſed againſt us.
" Cenſure excuſes ravens, and vexes doves.
Her, proclaiming things true and manifeſt, trembling fled
The Stoicides—For what falſehood had Laronia[uttered]?

As if ſhe had ſaid—" You hear what you are to expect; ſuch
" of you as wiſh to be rich, I adviſe to marry, and keep their
" huſbands ſecrets."

61. *Secrets beſtow gems.*] Cylindros—theſe were precious ſtones, of an oblong and round form, which the women uſed to hang in their ears. Here they ſeem to ſignify all manner of gems.

62. *After all this.*] After all I have been ſaying of the men, I can't help obſerving how hardly we women are uſed.

—— *An heavy ſentence, &c.*] Where we are concerned, no mercy is to be ſhewn to us; the heavieſt ſentence of the laws is called down upon us, and its utmoſt vengeance is preſcribed againſt us.

63. *Cenſure excuſes ravens, &c.*] Laronia ends her ſpeech with a proverbial ſaying, which is much to her purpoſe.

Cenſura here means puniſhment.—The men, who, like ravens, and other birds of prey, are ſo miſchievous, are yet excuſed; but, alas! when we poor women, who are, comparatively, harmleſs as doves, when we, through ſimplicity and weakneſs, go aſtray, we hear of nothing but puniſhment.

64. *Her proclaiming, &c.*] We have here the effect of Laronia's ſpeech upon her guilty hearers—their conſciences were alarmed, and away they flew, they could not ſtand any longer: they knew what ſhe ſaid to be true, and not a tittle of it could be denied; ſo the faſter they could make their eſcape, the better: like thoſe ſevere hypocrites we read of, John viii. 7—9. Cano ſignifies, as uſed here, to report, to proclaim aloud.

65. *The Stoicides.*] Stoicidæ.—This word ſeems to have been framed on the occaſion, with a feminine ending, the better to ſuit their characters, and to intimate the monſtrous effeminacy of theſe pretended Stoics. The Stoics were called Stoici, from στοα, a porch in Athens, where they uſed to meet and diſpute. They highly commended apathy, or freedom from all paſſions.

Juvenal, having ſeverely laſhed the Stoicides, or pretended Stoics, now proceeds to attack, in the perſon of Metellus Cre-

——— Sed quid
Non facient alii, cùm tu multicia ſumas,
Cretice, & hanc veſtem populo mirante perores
In Proculas, & Pollineas? eſt mœcha Fabulla:
Damnetur ſi vis, etiam Carfinia: talem
Non ſumet damnata togam. Sed Julius ardet,
Æſtuo; nudus agas; minùs eſt inſania turpis.
En habitum, quo te leges, ac jura ferentem
Vulneribus crudis populus modò victor, & illud
Montanum poſitis audiret vulgus aratris,

ticus, the effeminacy of certain magiſtrates, who appeared, even in the ſeat of juſtice, attired in a moſt unbecoming and indecent manner, and ſuch as beſpake them in the high road to the moſt horrid impurities.

66. *Will not others do, &c.*] q. d. It is no marvel, that we find vice triumphant over people that move in a leſs conſpicuous ſphere of life, when plain and apparent ſymptoms of it are ſeen in thoſe who fill the ſeats of juſtice, and are actually exhibited by them, before the public eye, in open court.

67. *O Creticus.*] This magiſtrate was deſcended from the family of that Metellus, who was called Creticus, from his conqueſt of Crete. Juvenal, moſt probably, addreſſes Metellus by this ſurname of his great anceſtor, the more to expoſe and ſhame him, for acting ſo unworthy his deſcent from ſo brave and noble a perſon.

—— *Tranſparent garments.*] Multicia, quaſi multilicia, of many threads. Theſe were ſo finely and curiouſly wrought, that the body might be ſeen through them.

—— *Thou declaimeſt.*] Paſſeſt ſentence in the moſt aggravated terms—Perores. The end of a ſpeech, in which the orator collected all his force and eloquence, was called the peroration: but the verb is uſed in a larger ſenſe, and ſignifies to declaim and make an harangue againſt any perſon or thing.

68. *Proculæ and Pollitæ.*] Names of particular women, who were condemned, on the Julian law, for incontinence, but, ſo famous in their way, as to ſtand here for lewd women in general.

He could condemn ſuch in the ſevereſt manner, when before him in judgment, while he, by his immodeſt dreſs, ſhewed himſelf to be worſe than they were.

—— *Fabulla.*] }
69. *Carfinia.*] } Notorious adultereſſes.

70. *Such*

——— But what
Will not others do, when thou aſſumeſt tranſparent garments,
O Creticus, and (the people wond'ring at this apparel) thou declaimeſt
Againſt the Proculæ and Pollineæ? Fabulla is an adultereſs:
Let Carſinia too be condemned if you pleaſe: ſuch
A gown, condemned, ſhe'll not put on. "But July "burns—
"I'm very hot"—do your buſineſs naked: madneſs is leſs ſhameful.
Lo the habit! in which, thee promulgating ſtatutes and laws,
The people (with crude wounds juſt now victorious,
Mountain-vulgar with ploughs laid by) might hear.

70. *Such a gown, &c.*] Bad as ſuch women may be, and even convicted of incontinence, yet they would not appear in ſuch a dreſs, as is worn by you who condemn them.

Or perhaps this alludes to the cuſtom of obliging women, convicted of adultery, to pull off the ſtola, or woman's garment, and put on the toga, or man's garment, which ſtigmatized them as infamous; but even this was not ſo infamous as the tranſparent dreſs of the judge. Horace calls a common proſtitute—togata. Sat. ii. Lib. i. l. 63.

—— "*But July burns,*" *&c.*] He endeavours at an excuſe, from the heat of the weather, for being thus clad.

71. *Do your buſineſs, &c.*] As a judge. Agere legem—ſometimes, ſignifies, to execute the ſentence of the law againſt malefactors. See AINSWORTH—Ago.

—— *Madneſs is leſs ſhameful.*] Were you to ſit on the bench naked, you might be thought mad, but this would not be ſo ſhameful; madneſs might be ſome excuſe.

72. *Behold the habit! &c.*] This, and the three following lines, ſuppoſe ſome of the old hardy and brave Romans, juſt come from a victory, and covered with freſh wounds (crudis vulneribus)—rough mountaineers, who had left their ploughs, like Cincinnatus, to fight againſt the enemies of their country, and on their arrival at Rome, with the enſigns of glorious conqueſt, finding ſuch an effeminate character upon the bench, bearing the charge of the laws, and bringing them forth in judgment—which may be the ſenſe of ferentem in this place,

75. *What*

Quid non proclames, in corpore Judicis iſta
Si videas? quæro an deceant multicia teſtem?
Acer, & indomitus, libertatiſque magiſter,
Cretice pelluces! Dedit hanc contagio labem,
Et dabit in plures: ſicut grex totus in agris
Unius ſcabie cadit, & porrigine porci;
Uvaque conſpectâ livorem ducit ab uvâ.
Fœdius hoc aliquid quandoque audebis amictu:
Nemo repentè fuit turpiſſimus. accipient te
Paulatim, qui longa domi redimicula fumunt

75. *What would not you proclaim, &c.*] How would you exclaim! What would you not utter, that could expreſs your indignation and abhorrence (O antient and venerable people) of ſuch a ſilken judge!

76. *I aſk, would, &c.*] q. d. It would be indecent for a private perſon, who only attends as a witneſs, to appear in ſuch a dreſs—how much more for a judge, who ſits in an eminent ſtation, in a public character, and who is to condemn vice of all kinds.

77. *Sour and unſubdued.*] O Creticus, who pretendeſt to ſtoicism, and appearing moroſe, ſevere, and not overcome by your paſſions.

—— *Maſter of liberty.*] By this, and the preceding part of this line, it ſhould appear, that this effeminate judge was one who pretended to ſtoicism, which taught a great ſeverity of manners, and an apathy both of body and mind; likewiſe ſuch a liberty of living as they pleaſed, as to be exempt from the frailties and paſſions of other men. They taught—ὅτι μονος ὁ σοφος ἐλευθερος—that "only a wiſe man was free."—Hence Cic. Quid eſt libertas? poteſtas vivendi ut velis.

78. *You are tranſparent.*] Your body is ſeen through your fine garments: ſo that with all your ſtoicism, your appearance is that of a ſhameleſs and moſt unnatural libertine: a ſlave to the vileſt paſſions, though pretending to be maſter of your liberty of action.

—— *Contagion gave this ſtain.*] You owe all this to the company which you have kept; by this you have been infected.

79. *And will give it to more.*] You will corrupt others by your example, as you were corrupted by the example of thoſe whom you have followed.

The language here is metaphorical, taken from diſtempered cattle, which communicate infection by herding together.

80. *Falls*

What would you not proclaim, if, on the body of a judge,
those things
You ſhould ſee? I aſk, would tranſparent garments become a witneſs?
Sour and unſubdued, and maſter of liberty,
O Creticus, you are tranſparent! contagion gave this ſtain,
And will give it to more: as, in the fields, a whole herd,
Falls by the ſcab and meaſles of one ſwine:
And a grape derives a blueneſs from a grape beholden.
Some time you'll venture ſomething worſe than this dreſs:
Nobody was on a ſudden moſt baſe. They will receive thee
By little and little, who at home bind long fillets on

80. *Falls by the ſcab, &c.*] Our Engliſh proverb ſays—"One ſcabby ſheep mars the whole flock."

81. *A grape, &c.*] This is alſo a proverbial ſaying, from the ripening of the black grape (as we call it) which has a blue or livid hue: theſe do not turn to that colour all at once and together, but grape after grape, which, the vulgar ſuppoſed, was owing to one grape's looking upon another, being very near in contact, and ſo contracting the ſame colour. They had a proverb—Uva uvam videndo varia fit.

83. *Nobody was on a ſudden, &c.*] None ever arrived at the higheſt pitch of wickedneſs at firſt ſetting out: the workings of evil are gradual, and almoſt imperceptible at firſt; but as the inſinuations of vice deceive the conſcience, they firſt blind and then harden it, until the greateſt crimes are committed without remorſe.

I do not recollect where I met with the underwritten lines; but as they contain excellent advice, they may not be unuſeful in this place.

O Leoline, be obſtinately juſt,
Indulge no paſſion, and betray no truſt;
Never let man be bold enough to ſay,
Thus, and no farther, let my paſſion ſtray:
The firſt crime paſt compels us on to more,
And guilt proves fate, which was but choice before.

—— *They will receive, &c.*] By degrees you will go on from one ſtep to another till you are received into the lewd and horrid ſociety after mentioned. The poet is now going to expoſe a ſet of unnatural wretches, who, in imitation of women, celebrated the rites of the Bona Dea.

84. *Who at home, &c.*] Domi—that is, ſecretly, privately, in

Frontibus, & toto poſuêre monilia collo,
Atque Bonam teneræ placant abdomine porcæ,
Et magno cratere Deam: ſed more ſiniſtro
Exagitata procul non intrat fœmina limen.
Solis ara Deæ maribus patet: ite profanæ,
Clamatur: nullo gemit hîc tibicina cornu.
Talia ſecretâ coluerunt Orgia tædâ
Cecropiam ſoliti Baptæ laſſare Cotyttô.

in ſome houſe, hired or procured for the purpoſe of celebrating their horrid rites, in imitation of the women, who yearly obſerved the rites of the Bona Dea, and celebrated them in the houſe of the high prieſt.—Plut. in vita Ciceronis & Cæſaris.

If we ſay—redimicula domi—literally—fillets of the houſe—we may underſtand it to mean thoſe fillets which, in imitation of the women, they wore around their heads on theſe occaſions, and which, at other times, were hung up about the houſe, as part of the ſacred furniture.

Here is the firſt inſtance, in which their ornaments and habits were like thoſe of the women.

85. *And have placed ornaments, &c.*] Monilia—necklaces—conſiſting of ſo many rows, as to cover the whole neck; theſe were alſo female ornaments. This is the ſecond inſtance. Monile, in its largeſt ſenſe, implies an ornament for any part of the body. AINSW. But as the neck is here mentioned, necklaces are moſt probably meant; theſe were made of pearls, precious ſtones, gold, &c.

86. *The good goddeſs.*] The Bona Dea, worſhipped by the women, was a Roman lady, the wife of one Faunus; ſhe was famous for chaſtity, and, after her death, conſecrated. Sacrifices were performed to her only by night, and ſecretly; they ſacrificed to her a ſow pig. No men were admitted.

In imitation of this, theſe wretches, ſpoken of by our poet, that they might reſemble women as much as poſſible, inſtituted rites and ſacrifices of the ſame kind, and performed them in the ſame ſecret and clandeſtine manner.

—— *The belly, &c.*] The ſumen, or dugs and udder of a young ſow, was eſteemed a great dainty, and ſeems here meant by abdomine. Pliny ſays (xi. 84 edit. Hard.) antiqui ſumen vocabant abdomen. Here it ſtands for the whole animal (as in Sat. xii. 73.) by ſynec.

87. *A large goblet.*] Out of which they poured their libations.

—— *By a perverted cuſtom.*] More ſiniſtro—by a perverted, awkward cuſtom, they exclude all women from their myſteries.

as

Their foreheads, and have placed ornaments all over the neck,
And, with the belly of a tender ſow, appeaſe the good Goddeſs, and with a large goblet: but, by a perverted cuſtom,
Woman, driven far away, does not enter the threſhold:
The altar of the goddeſs is open to males only.—"Go ye "profane"—
Is cried aloud: with no horn here the female minſtrel ſounds.
Such orgies, with a ſecret torch, uſed
The Baptæ, accuſtomed to weary the Cecropian Cotytto.

as men were excluded from thoſe of the women; by the latter of which alone the Bona Dea was to be worſhipped, and no men were to be admitted.

Sacra bonæ maribus non adeunda Deæ. Tib. i. 6, 22.

So that the proceeding of theſe men was an utter perverſion of the ſemale rites—as different from the original and real inſtitution, as the left hand is from the right, and as contrary.

89. *Go ye profane.*] Profanæ—meaning the women; as if they baniſhed them by ſolemn proclamation. Juvenal, here, humouroufly parodies that paſſage in Virgil, relative to the Sybil—Æn. vi. 258—9.

Procul, procul, eſte profani,
Conclamat vates, totoque abſiſtite luco!

90. *With no horn here, &c.*] It was uſual, at the ſacrifices of the Bona Dea, for ſome of the women to make a lamentable noiſe (well expreſſed here by the word gemit) with a horn. The male worſhippers had no women among them for this purpoſe. Nullo tibicina cornu, for nulla tibicina cornu. Enallage.

91. *Such orgies.*] Orgia—ſo called ἀπο της ὀργης, from the furious behaviour of the prieſts of Bacchus, and others by whom they were celebrated—but the part of the orgies, here alluded to, was that, wherein all manner of lewdneſs, even of the moſt unnatural kind, was committed, by private torch-light—Tædâ ſecretâ. Coluerunt—they practiſed, celebrated, ſolemnized.

92. *The Baptæ.*] Prieſts of Cotytto at Athens, called Baptæ, becauſe, after the horrid impurities which they had been guilty of, in honour of their goddeſs, they thought themſelves entirely purified by dipping themſelves in water.

92. *The*

Ille ſupercilium madidâ fuligine tactum
Obliquâ producit acu, pingitque trementes
Attollens oculos; vitreo bibit ille Priapo,
Reticulumque comis auratum ingentibus implet,
Cœrulea indutus ſcutulata, aut galbana raſa;
Et per Junonem domini jurante miniſtro.
Ille tenet ſpeculum, pathici geſtamen Othonis,

92. *The Cecropian Cotytto.*] Cotytto was a ſtrumpet (the goddeſs of impudence and unchaſtity) worſhipped by night at Athens, as the Bona Dea was at Rome. The prieſts are ſaid to weary her, becauſe of the length of their infamous rites, and of the multiplicity of their acts of impurity, which were continued the whole night. Cecrops, the firſt king of Athens, built the city, and called it, after his name, Cecropia.

93. *His eyebrow.*] It was cuſtomary for the women to paint the eyebrows, as well as the eyes: the firſt was done with a black compoſition made with ſoot and water; with this they lengthened the eyebrow, which was reckoned a great beauty. This was imitated by thoſe infamous wretches, ſpoken of by the poet, to make them appear more like women.

94. *With an oblique needle.*] Acus ſignifies alſo a bodkin; this was wetted with the compoſition, and drawn obliquely over, or along the eyebrow.

—— *And paints, lifting them up, &c.*] This was another practice of the women, to paint their eyes. It is now in uſe among the Mooriſh women in Barbary, and among the Turkiſh women about Aleppo, thus deſcribed by Dr. Shaw and Dr. Ruſſel.

"Their method of doing it is, by a cylindrical piece of "ſilver, ſteel, or ivory, about two inches long, made very "ſmooth, and about the ſize of a common probe.

"This they wet with water, in order that the powder of lead "ore may ſtick to it; and applying the middle part hori-"zontally to the eye, they ſhut the eyelids upon it, and ſo "drawing it through between them, it blacks the inſide, leav-"ing a narrow black rim all round the edge."

This is ſufficient, for our preſent purpoſe, to explain what the poet means by painting the eyes. This cuſtom was practiſed by many eaſtern nations among the women, and, at laſt, got among the Roman women: in imitation of whom, theſe male-proſtitutes alſo tinged their eyes.

Lifting up—trembling.—This deſcribes the ſituation of the eyes under the operation, which muſt occaſion ſome pain from the great tenderneſs of the part. Or, perhaps, by trementes, Juvenal may mean ſomething laſcivious, as Sat. vii. l. 241.

95. *Another*

One, his eyebrow, touched with wet ſoot,
Lengthens with oblique needle, and paints, lifting them up, his trembling
Eyes; another drinks in a priapus made of glaſs,
And fills a little golden net with a vaſt quantity of hair,
Having put on blue female garments, or ſmooth white veſts;
And the ſervant ſwearing by the Juno of his maſter.
Another holds a looking-glaſs the bearing of pathic Otho,

95. *Another drinks, &c.*] A practice of the moſt impudent and abandoned women is adopted by theſe wretches.

96. *A little golden net, &c.*] Reticulum—here denotes—a coif, or cawl of net-work, which the women put over their hair. This too theſe men imitated.

—— *With a vaſt quantity of hair.*] They left vaſt quantities of thick and long hair upon their heads, the better to reſemble women, and all this they ſtuffed under a cawl, as the women did.

97. *Female garments.*] Scutulata—garments made of needle-work, in form of ſhields or targets, worn by women.

—— *Smooth white veſts.*] Galbana raſa—fine garments, ſhorne of the pile for women's wear. Ainſworth ſays they were white, and derives the word galbanum from Heb. גלבנה white. But others ſay, that the colour of theſe garments was blueiſh or greeniſh.

The adjective galbanus-a-um, ſignifies ſpruce, wanton, effeminate. So Mart. calls an effeminate perſon—hominem galbanatum: and of another, he ſays galbanos habet mores. Mart. i. 97.

98. *The ſervant ſwearing, &c.*] The manners of the maſters were copied by the ſervants: hence, like their maſters, they ſwore by Juno, which it was cuſtomary for women to do, as the men by Jupiter, Hercules, &c.

99. *A mirrour.*] Speculum—ſuch as the women uſed.

—— *The bearing, &c.*] Which, or ſuch a one as, Otho, infamous for the crime which is charged on theſe people, uſed to carry about with him, even when he went forth to war as emperor.

The poet in this paſſage, with infinite humour, parodies, in deriſion of the effeminate Otho, and of theſe unnatural wretches, ſome parts of Virgil—firſt, where that poet uſes the word geſtamen (which denotes any thing carried or worne) as deſcriptive of the ſhield of Abas, which he carried in battle. Æn. iii. 286.

Ære cavo Clypeum, magni geſtamen Abantis
Poſtibus adverſis figo, &c.——and again, ſecondly—in Æn. vii. 246. Virgil, ſpeaking of the ornaments which Pria-

Actoris Aurunci ſpolium, quo ſe ille videbat
Armatum, cùm jam tolli vexilla juberet.
Res memoranda novis annalibus, atque recenti
Hiſtoriâ; ſpeculum civilis ſarcina belli.
Nimirum ſummi ducis eſt occidere Galbam,
Et curare cutem ſummi conſtantia civis;
Bedriaci in campo ſpolium affectare Palati,
Et preſſum in faciem digitis extendere panem:
Quod nec in Aſſyrio pharetrata Semiramis orbe,
Mœſta nec Actiacâ fecit Cleopatra carinâ.

Priam wore, when he ſat in public among his ſubjects, as their prince and lawgiver, ſays—Hoc Priami geſtamen erat, &c.

In imitation of this, Juvenal moſt ſarcaſtically calls Otho's mirrour—pathici geſtamen Othonis.

100. *The ſpoil of Auruncian Actor.*] Alluding to Virgil, Æn. xii. 93, 94. where Turnus arms himſelf with a ſpear, which he had taken in battle from Actor, one of the brave Auruncian chiefs.

Juvenal ſeems to inſinuate, that this wretch rejoiced as much in being poſſeſſed of Otho's mirrour, taken from that emperor after his death (when he had killed himſelf, after having been twice defeated by Vitellius) as Turnus did in having the ſpear of the heroic Actor.

101. *Commanded the banners, &c.*] This was a ſignal for battle. When they encamped, they fixed the banners in the ground near the general's tent—which was called ſtatuere ſigna. When battle was to be given, the general gave the word of command to take up the ſtandards or banners—this was—tollere ſigna.

At ſuch a time as this was the effeminate Otho, when he was armed for the battle, viewing himſelf in his mirrour.

103. *Baggage of civil war.*] A worthy matter to be recorded in the annals and hiſtory of theſe times, that, among the warlike baggage of a commander in chief, in a civil war, wherein no leſs than the poſſeſſion of the Roman empire was at ſtake, there was found a mirror, the proper implement of a Roman lady! This civil war was between Otho and Vitellius, which laſt was ſet up, by the German ſoldiers, for emperor, and at laſt ſucceeded.

104. *To kill Galba, &c.*] The nimirùm—doubtleſs—to be ſure—throws an irony over this, and the following three lines—as if the poet ſaid—To aim at empire, and to have the reigning prince aſſaſſinated in the forum, in order to ſucceed him, was, doubtleſs,

The ſpoil of Auruncian Actor, in which he viewed himſelf
Armed, when he commanded the banners to be taken up:
A thing to be related in new annals, and in recent
Hiſtory, a looking-glaſs the baggage of civil war!
To kill Galba is doubtleſs the part of a great general,
And to take care of the ſkin, the perſeverance of the higheſt citizen.
In the field of Bedriacum to affect the ſpoil of the palace,
And to extend over the face bread ſqueezed with the fingers:
Which neither the quivered Semiramis in the Aſſyrian world,
Nor ſad Cleopatra did in her Actiacan galley.

doubtleſs, a moſt noble piece of generalſhip, worthy a great general; and, to be ſure, it was the part of a great citizen to take ſo much care of his complexion—it muſt be allowed worthy the mightieſt citizen of Rome, to attend to this with unremitting conſtancy!

This action of Otho's, who, when he found Galba, who had promiſed to adopt him as his ſucceſſor, deceiving him, in favour of Piſo, deſtroyed him, makes a ſtrong contraſt in the character of Otho: in one inſtance, bold and enterprizing—in another, ſoft and effeminate.

105. *In the field to affect, &c.*] To aim at, to aſpire to, the peaceable and ſole poſſeſſion of the emperor's palace, as maſter of the empire, when engaged in the battle with Vitellius in the field of Bedriacum (between Cremona and Verona) was great and noble; but how ſadly inconſiſtent with what follows!

107. *To extend over the face, &c.*] The Roman ladies uſed a ſort of bread, or paſte, wetted with aſſes milk. This they preſſed and ſpread with their fingers on the face to cover it from the air, and thus preſerve the complexion. See Sat. vi. l. 461. This was practiſed by the emperor Otho.

Otho, at laſt, being twice defeated by Vitellius, dreading the horrors of the civil war in which he was engaged, killed himſelf to prevent it, when he had ſufficient force to try his fortune again.

108. *The quivered Semiramis.*] The famous warlike queen of Aſſyria, who, after the death of her huſband Ninus, put on man's apparel, and did many warlike actions.

109. *Sad Cleopatra.*] The famous and unfortunate queen of Ægypt, who, with M. Anthony, being defeated by Auguſtus, in the ſea-fight at Actium, fled to Alexandria, and there, deſpairing

Hîc nullus verbis pudor, aut reverentia menſæ:
Hîc turpis Cybeles, & fractâ voce loquendi
Libertas, & crine ſenex fanaticus albo
Sacrorum antiſtes, rarum ac memorabile magni
Gutturis exemplum, conducenduſque magiſter.
Quid tamen expectant, Phrygio queis tempus erat jam
More ſupervacuam cultris abrumpere carnem?
Quadringenta dedit Gracchus ſeſtertia, dotem
Cornicini: ſive hic recto cantaverat ære;

ſpairing to find any favour from Auguſtus, applied two aſps to her breaſt, which ſtung her to death. She died on the tomb of Anthony, who had killed himſelf after the loſs of the battle.

109. *In the Actiacan galley.*] Carina properly ſignifies the keel, or bottom of a ſhip, but, by ſynec. the whole ſhip or veſſel. It denotes, here, the fine galley, or veſſel, in which Cleopatra was at the battle of Actium; which was richly ornamented with gold, and had purple ſails. Regina (Cleopatra) cum aureâ puppe, veloque purpureo, ſe in altum dedit. Plin. Lib. xix. c. 1. ad fin.

From this, it is probable, that our Shakeſpear took his idea of the veſſel in which Cleopatra, when ſhe firſt met M. Anthony on the river Cydnus, appeared: the deſcription of which is embelliſhed with ſome of the fineſt touches of that great poet's fancy. See Ant. and Cleop. Act. ii. Sc. ii.

Neither of theſe women were ſo effeminate as the emperor Otho.

110. *Here is no modeſty, &c.*] Juvenal having cenſured the effeminacy of their actions and dreſs, now attacks their manner of converſation, at their ſacrificial feaſts.

—— *Reverence of the table.*] That is, of the table where they feaſted on their ſacrifices, which, every where elſe, was reckoned ſacred: here they paid no ſort of regard to it.

111. *Of filthy Cybele.*] Here they indulge themſelves in all the filthy converſation that they can utter; like the prieſts of Cybele, who uſed to diſplay all manner of filthineſs and obſcenity before the image of their goddeſs, both in word and action.

—— *With broken voice.*] Perhaps this means a feigned, altered, liſping voice, to imitate the voices of women, or of the prieſts of Cybele who were all eunuchs.

112. *An old fanatic.*] Fanaticus (from Gr. Φαινομαι, appareo) denotes one that pretends to inſpiration, viſions, and the like. Such the Galli, or prieſts of Cybele were called, from their

Here is no modeſty in their diſcourſe, or reverence of the table,
Here, of filthy Cybele, and of ſpeaking with broken voice,
The liberty; and an old fanatic, with white hair,
Chief prieſt of ſacred things, a rare and memorable example
Of an ample throat, and a maſter to be hired.
But what do they wait for, for whom it is now high time, in the Phrygian
Manner, to cut away with knives their ſuperfluous fleſh?
Gracchus gave 400 ſeſtertia, a dower
To a horn-blower, or perhaps he had ſounded with ſtrait braſs.

their ſtrange geſtures and ſpeeches, as if actuated or poſſeſſed by ſome ſpirit which they called divine.

See Virg. Æn. vi. l. 46—51. a deſcription of this fanatic inſpiration: which ſhews what the heathen meant, when they ſpake of their diviners being—pleni Deo—afflati numine, and the like. See Park. Heb. and Eng. Lex. 218, N° 4.

Such a one was the old white-headed prieſt here ſpoken of.

113. *Chief prieſt of ſacred things.*] Of their abominable rites and ceremonies, which they performed, in imitation of the women, to the Bona Dea.

114. *An ample throat.*] A moſt capacious ſwallow—he ſet an example of moſt uncommon gluttony.

—— *A maſter to be hired.*] If any one would be taught the ſcience of gluttony, and of the moſt beaſtly ſenſuality, let him hire ſuch an old fellow as this, for a maſter to inſtruct him.

Ter. And. Act i. Sc. ii. l. 19. has a thought of this kind. Simo ſays to Davus—

Tum ſi magiſtrum cepit ad eam rem improbum.

115. *What do they wait for, &c.*] As they wiſh to be like the prieſts of Cybele, and are ſo fond of imitating them, why do they delay that operation which would bring them to a perfect reſemblance?

117. *Gracchus.*] It ſhould ſeem, that, by this name, Juvenal does not mean one particular perſon only, but divers of the nobles of Rome, who had ſhamefully practiſed what he mentions here, and afterwards, l. 143. gave a dower—dotem dedit—as a wife brings a dower to her huſband, ſo did Gracchus to the horn-blower.

—— 400 *ſeſtertia.*] See note, Sat. i. l. 106. about £. 3125.

118. *A horn-blower, &c.*] A fellow who had been either this,

Signatæ tabulæ: dictum feliciter! ingens
Cœna ſedet: gremio jacuit nova nupta mariti.
O Proceres, cenſore opus eſt, an haruſpice nobis?
Scilicet horreres, majoraque monſtra putares,
Si mulier vitulum, vel ſi bos ederet agnum?
Segmenta, & longos habitus, & flammea ſumit,

this, or a trumpeter, in the Roman army, in which the Romans only uſed wind-inſtruments: the two principal ones were, the cornua, or horns, and the tubæ—trumpets: they both were made of braſs: the horns were made crooked, like the horns of animals, which were uſed by the rude antients in battle. The trumpets were ſtrait, like ours, therefore Juvenal ſuppoſing the perſon might have been a trumpeter, ſays—recto cantaverat ære. That theſe two inſtruments were made of braſs, and ſhaped as above mentioned, appears from Ovid, Met. Lib. i. l. 98. Non tuba directi, non æris cornua flexi. See an account of the Roman martial muſical inſtruments, Kennet, Antiqu. Part ii. book iv. c. 11.

119. *The writings.*] The marriage-writings. See note on l. 58.

—— "*Happily*"—*ſaid.*] They were wiſhed joy, the form of which was by pronouncing the word—"feliciter"—I wiſh you joy, as we ſay: this was particularly uſed on nuptial occaſions, as among us.

120. *A vaſt ſupper ſet.*] A ſumptuous entertainment, on the occaſion, ſet upon the table. Or, ingens cœna may here be uſed metonymically, to denote the gueſts who were invited in great numbers to the marriage ſupper: the word ſedet is ſuppoſed equivalent with accumbit. This laſt is the interpretation of J. Britannicus, and C. S. Curio: but Holyday is for the firſt: and I rather think with him, as the word ſedet is uſed in a like ſenſe, where our poet ſpeaks (Sat. i. l. 95—6.) of ſetting the dole-baſket on the threſhold of the door:

—— Nunc ſportula primo
Limine parva ſedet.

So here for ſetting the ſupper on the table.

—— *The new-married, &c.*] As Sporus was given in marriage to Nero, ſo Gracchus to this trumpeter: hence Juvenal humourouſly calls Gracchus, nova nupta, in the feminine gender. Nubere is applicable to the woman, and ducere to the man.

—— *In the huſband's boſom.*] i. e. Of the trumpeter, who now was become huſband to Gracchus.

121. *O ye nobles.*] O proceres! O ye patricians, nobles, ſenators,

The writings were ſigned: "Happily"—ſaid:—a vaſt
Supper is ſet: the new-married lay in the huſband's
boſom.—
O ye nobles! have we occaſion for a cenſor, or for a ſooth-
ſayer?
What! would you dread, and think them greater prodigies,
If a woman ſhould produce a calf, or a cow a lamb?
Collars, and long habits, and wedding veils he takes,

ſenators, magiſtrates of Rome, to whom the government and magiſtracy, as well as the welfare of the city is committed! Many of theſe were guilty of theſe abominations, therefore Juvenal here ſarcaſtically invokes them on the occaſion.

121. *A cenſor.*] An officer, whoſe buſineſs it was to inſpect and reform the manners of the people. There were two of them, who had power even to degrade knights, and to exclude ſenators, when guilty of great miſdemeanours. Formerly they maintained ſuch a ſeverity of manners, that they ſtood in awe of each other.

—— *Soothſayer.*] Aruſpex or haruſpex, from haruga—a ſacrifice (which from Heb. חרג, to kill or ſlaughter) and ſpecio—to view. A diviner who divined by viewing the entrails of the ſacrifices. A ſoothſayer. When any thing portentous or prodigious happened, or appeared in the entrails of the beaſts, it was the office of the haruſpex to offer an expiation, to avert the ſuppoſed anger of the gods.

q. d. Do we, in the midſt of all theſe prodigies of wickedneſs, want moſt a cenſor for correction, or an haruſpex for expiation? For, as the next two lines intimate, we ought not, in all reaſon, to be more ſhocked or amazed, at the moſt monſtrous or unnatural births, than at theſe monſtrous and unnatural productions of vice.

124. *Collars.*] Segmenta—collars, ouches, pearl-necklaces worne by women. AINSW. from ſeco, to cut—ſegmen, a piece cut off from ſomething: perhaps ſegmina may mean pieces of ribbon, or the like, worne as collars, as they often are by women among us.

—— *Long habits.*] The ſtola, or matron's gown, which reached down to the feet.

—— *Wedding veils.*] Flameum or flammeum, from flamma, a flame, becauſe it was of a yellowiſh or flame-colour. A kind of veil or ſcarf, put over the brides's face for modeſty's ſake.

—— *He takes.*] Gracchus puts on, who once had been one of the Salii.

Arcano qui ſacra ferens nutantia loro
Sudavit clypeis ancilibus. O pater urbis!
Unde nefas tantum Latiis paſtoribus? unde
Hæc tetigit, Gradive, tuos urtica nepotes?
Traditur ecce viro clarus genere, atque opibus vir:
Nec galeam quaſſas, nec terram cuſpide pulſas,
Nec quereris patri!—Vade ergo, & cede ſeveri

125. *Who carrying ſacred things.*] This alludes to the ſacred images carried in the proceſſions of the Salii, which waved or nodded with the motion of thoſe who carried them, or, perhaps, ſo contrived, as to be made to nod, as they were carried along, like the image of Venus when carried in pomp at the Circenſian games, mentioned by Ov. Amor. Eleg. Lib. iii. Eleg. ii.

Annuit & motu ſigna ſecunda dedit.

—— *A ſecret rein.*] A thong, or leather ſtrap, ſecretly contrived, ſo as, by pulling it, to make the image nod its head: to the no ſmall comfort of the vulgar, who thought this a propitious ſign, as giving aſſent to their petitions. See the laſt note.

126. *Sweated with Mars's ſhields.*] The ancilia were ſo called from anciſus, cut or pared round.

In the days of Numa Pompilius, the ſucceſſor of Romulus, a round ſhield was ſaid to fall from heaven: this was called ancile, from its round form; and, at the ſame time, a voice ſaid, that—"the city would be of all the moſt powerful, while that "ancile was preſerved in it." Numa, therefore, to prevent its being ſtolen, cauſed eleven ſhields to be made ſo like it, as not to be diſcerned which was the true one. He then inſtituted the twelve Salii, or prieſts of Mars, who were to carry theſe twelve ſhields through the city, with the images, and other inſignia of Mars (the ſuppoſed father of Romulus the founder of Rome) and while theſe prieſts went in proceſſion, they ſang and danced till they were all over in a ſweat. Hence theſe prieſts of Mars were called Salii, a ſaliendo.

The poet gives us to underſtand, that Gracchus had been one of theſe Salii, but had left them, and had ſunk into the effeminacies and debaucheries above mentioned.

—— *O father of the city!*] Mars, the ſuppoſed father of Romulus, the founder of Rome, and therefore called pater urbis. See Hor. Lib. i. Od. ii. l. 35—40.

127. *Latian ſhepherds?*] Italy was called Latium, from lateo, to lie hid: Saturn being ſaid to have hidden himſelf there, when he fled from his ſon Jupiter. See Virg. Æn. viii. 319—23. Romulus was ſuppoſed to have been a ſhepherd, as

Who carrying ſacred things nodding with a rein,
Sweated with Mars's ſhields. O father of the city!
Whence ſo great wickedneſs to Latian ſhepherds? whence
Hath this nettle, O Gradivus, touched your deſcendents?
Behold a man, illuſtrious by family, and rich, is given to a man;
You neither ſhake your helmet, nor with your ſpear ſmite the earth,
Nor complain to the father!—Go therefore, and depart from the acres

well as the firſt and moſt antient anceſtors of the Romans; hence Juvenal calls them Latii paſtores. So Sat. viii. l. 274—5.

Majorum primus quiſquis fuit ille tuorum,
Aut paſtor fuit, &c.

Whence could ſuch monſtrous, ſuch abominable wickedneſs, be derived to a people, who once were ſimple ſhepherds!

128. *This nettle.*] Urtica—a nettle literally, but, by Met. the ſtinging or tickling of lewdneſs. So we call being angry, being nettled; and it ſtands, with us, to denote an excitation of the paſſions.

—— *Gradivus.*] A name of Mars, from Gr. Κραδαινω, to brandiſh a ſpear. Some derive it from gradior, becauſe he was ſuppoſed to go or march in battle. Homer has both theſe ideas—

Ηιε μαχην βιβας κραδαων δολιχοσκιον ἐγχος.

See Virg. Æn. iii. 34. Gradivumque patrem, &c.

129. *Is given.*] Traditur—is delivered up in marriage, as a thing purchaſed is delivered to the buyer, ſo man to man, on payment of dowry, as for a wife.

130. *You neither ſhake, &c.*] In token of anger and reſentment of ſuch abomination.

131. *Nor complain, &c.*] To Jupiter, the father of all the gods, or, perhaps, Juvenal means "your father," as ſuppoſing with Heſiod that Mars was the ſon of Jupiter and Juno. So Homer Il. i. though ſome, as Ovid, make him the ſon of Juno without a father. Ov. Faſt. v. 229, &c.

—— *Go therefore.*] Since you are ſo unconcerned at theſe things, as to ſhew no ſigns of diſpleaſure at them, you may as well depart from us entirely.

—— *Depart.*] Cede for diſcede, the ſimple for the compoſite. So Virg. Æn. vi. 460. Invitus, regina, tuo de litore ceſſi.

Jugeribus campi, quem negligis. Officium cràs
Primo ſole mihi peragendum in valle Quirini:
Quæ cauſa officii? quid quæris? nubit amicus,
Nec multos adhibet. liceat modò vivere: fient,
Fient iſta palam, cupient & in acta referri.
Interea tormentum ingens nubentibus hæret,
Quòd nequeunt parere, & partu retinere maritos.
Sed melius, quod nil animis in corpora juris
Natura indulget; ſteriles moriuntur, & illis
Turgida non prodeſt conditâ pyxide Lyde,
Nec prodeſt agili palmas præbere Luperco.

131—2. *The harſh field.*] The Campus Martius, a large field near Rome, between the city and the Tyber, where all manner of robuſt and martial exerciſes were performed, over which Mars was ſuppoſed to preſide. By the poet's uſing the epithet harſh, or ſevere, he may be ſuppoſed to allude to the harſh and ſevere conflicts there exhibited; or to Mars himſelf, to whom this is given by Martial, Ep. xxx. l. 10.

Cum ſeveri fugit oppidum martis.

132. *Which you neglect.*] By not vindicating its honour, and not puniſhing thoſe, who have exchanged the manly exerciſes of the Campus Martius, for the moſt abandoned effeminacy.

—— *A bus'neſs, to-morrow.*] In order to expoſe the more, and ſatirize the more ſeverely, theſe male-marriages, the poet, here, introduces a converſation between two perſons on the ſubject.

The word officium is peculiarly relative to marriage, nuptiale or nuptiarum being underſtood. Suet. in Claud. c. 26. Cujus officium nuptiarum, & ipſe cum Agrippina celebravit. So Petron. Conſurrexi ad officium nuptiale.

Such is the meaning of officium in this place, as relative to what follows. He was to attend the ceremony at ſun-riſe, at the temple of Romulus, which was a place where marriage-contracts were often made.

134. *A friend marries.*] The word nubo (as has been obſerved) properly belonging to the woman, as duco to the man. Nubit here is uſed to mark out the abominable tranſaction.

135. *Nor does he admit many.*] He does not invite many people to the ceremony, wiſhing to keep it rather private. He had not, perhaps, ſhaken off all fear of the Scantinian law.—See before, l. 43, note.

—— *Only let us live, &c.*] Theſe ſeem to be Juvenal's words.

Of the harſh field, which you neglect.—A bus'neſs, to-
morrow
Early, is to be diſpatched by me in the vale of Quirinus.
What is the cauſe of the bus'neſs? why do you aſk? a friend
marries:
Nor does he admit many. Only let us live, theſe things
will be done,
Done openly, and will deſire to be reported in the public
regiſters.
Mean while a great torment ſticks to thoſe (thus) marrying,
That they can't bring forth, and retain by birth (of chil-
dren) their huſbands.
But it is better, that, to their minds, no authority over
their bodies
Doth nature indulge; barren they die: and to them
Turgid Lyde, with her medicated box, is of no uſe,
Nor does it avail to give their palms to the nimble Lupercus.

words. Only let us have patience, and if we live a little longer, we ſhall not only ſee ſuch things done, but done openly; and not only this, but we ſhall ſee the parties concerned wiſh to have them recorded in the public regiſters.

Juvenal ſaw the increaſe of all this miſchief, and might, from this, venture to foretel what actually came to paſs: for Salvian, who wrote in the 5th century, ſpeaking of this dedecoris ſceleriſque conſortium, as he calls it, ſays, that "it ſpred "all over the city, and though the act itſelf was not common "to all, yet the approbation of it was."

137. *Mean while, &c.*] The poet here, with much humour, ſcoffs at theſe unnatural wretches in very ludicrous terms.

138. *Retain their huſbands.*] Barrenneſs was frequently a cauſe of divorce.

141. *Turgid Lyde.*] Some woman of that name, perhaps called turgida from her corpulency, or from her preparing and ſelling medicines to cure barrenneſs, and to occaſion fertility and promote conception. Conditus, literally, ſignifies ſeaſoned—mixed, made ſavoury, and the like—here it implies, that ſhe ſold ſome conſerve, or the like, which was mixed, ſeaſoned, or, as we may ſay, medicated with various drugs, and put into boxes for ſale.

142. *The nimble Lupercus.*] The Lupercalia were feaſts ſacred

Vicit & hoc monſtrum tunicati fuſcina Gracchi,
Luſtravitque fugâ mediam gladiator arenam,
Et Capitolinis generoſior, & Marcellis,
Et Catuli, Paulique minoribus, & Fabiis, &
Omnibus ad podium ſpectantibus: his licèt ipſum
Admoveas, cujus tunc munere retia miſit.
Eſſe aliquos manes, & ſubterranea regna,

cred to Pan, that he might preſerve their flocks from wolves (a lupis) hence the prieſts were called Luperci. The Lupercalia appears to have been a feaſt of purification, being ſolemnized on the dies nefaſti, or non-court-days of February, which derives its name from Februo, to purify; and the very day of the celebration was called Februaca. The ceremony was very ſingular and ſtrange.

In the firſt place, a ſacrifice was killed of goats and a dog: then two children, noblemen's ſons, being brought thither, ſome of the Luperci ſtained their foreheads with the bloody knife, while others wiped it off with locks of wool dipped in milk. This done, they ran about the ſtreets all naked, but the middle, and, having cut the goat-ſkins into thongs, they laſhed all they met. The women, ſo far from avoiding their ſtrokes, held out the palms of their hands to receive them, fancying them to be great helpers of conception. See Kennet, Antiq. B. ii. Part ii. c. 2. Shakeſpear alludes to this—Jul. Cæſ. Act i. Sc. ii. former part.

143. *The fork.*] Fuſcina—a ſort of three-pronged fork or trident, uſed by a particular kind of fencer or gladiator, who was armed with this, and with a net—hence called Retiarius. His adverſary was called Mirmillo (from Gr. μυρμος, formica—See Ainſworth) and was armed with a ſhield, ſcythe, and head-piece, with the figure of a fiſh on the creſt. The Retiarius tried to throw his net over the Mirmillo's head, and ſo entangle him, ſaying, when he caſt the net—Piſcem peto, non te peto. The Mirmillo is ſometimes called the ſecutor or purſuer, becauſe if the Retiarius miſſed him, by throwing his net too far, or too ſhort, he inſtantly took to his heels, running about the arena for his life, that he might gather up his net for a ſecond caſt; the Mirmillo, in the mean time, as ſwiftly purſuing him, to prevent him of his deſign. This ſeems to be meant, l. 144. Luſtravitque fugâ, &c. which intimates the flight of the Retiarius from the Mirmillo.

—— *Coated, &c.*] Tunicatus, i. e. dreſſed in the tunica, or habit of the Retiarii, which was a ſort of coat without ſleeves, in which they fought.

This

Yet the fork of the coated Gracchus outdid this prodigy,
When, as a gladiator, he traverſed in flight the middle of the ſtage,
More nobly born than the Manlii, the Capitolini, and Marcelli,
And the Catuli, and the poſterity of Paulus; than the Fabii, and
Than all the ſpectators at the podium: tho', to theſe, him
You ſhould add, at whoſe expence he then threw the net.
That there are any ghoſts, and ſubterranean realms,

This ſame Gracchus meanly laid aſide his own dreſs, took upon him the garb and weapons of a common gladiator, and exhibited in the public amphitheatre. Such feats were encouraged by Domitian, to the great ſcandal of the Roman nobility.

Mediam arenam—may here ſignify the middle of the amphitheatre, which was ſtrewed with ſand; on which part the gladiators fought: this made arena be often uſed to ſignify the amphitheatre itſelf.

145. *Capitolini, &c.*] Noble families, who were an ornament to the Roman name.

147. *The podium.*] Πόδιον, Gr. from πούς—a foot. That part of the theatre next the orcheſtra, where the nobles ſat—it projected, in form ſomething like the ſhape of a foot. See Ainſworth.

—— *Tho', to theſe, &c.*] Though to thoſe who have been mentioned before, you ſhould add the prætor, at whoſe expence theſe games were exhibited.—The prætors often exhibited games at their own expence. But the poet may here be underſtood to glance at the emperor Domitian, who was a great encourager of theſe ſtrange proceedings of the young nobility. See note on l. 143. He that ſet forth, at his own charge, the fight of ſword-players, and other like games unto the people, was called munerarius—Hence Juvenal ſays—cujus tunc munere, &c.

148. *Threw the net.*] Entered the liſts in the character of a Retiarius: and thus, a man of the nobleſt family in Rome, debaſed himſelf, and his family, by becoming a prize-fighter in the public theatre.

149. *That there are any ghoſts.*] The poet now proceeds to trace all the foregoing abominations to their ſource, namely, the diſbelief and contempt of religion, thoſe eſſential parts of it, particularly, which relate to a future ſtate of rewards and puniſhments.

By

Et contum, & Stygio ranas in gurgite nigras,
Atque unâ tranſire vadum tot millia cymbâ,
Nec pueri credunt, niſi qui nondum ære lavantur:
Sed tu vera puta. Curius quid ſentit, & ambo
Scipiadæ? quid Fabricius, maneſque Camilli?
Quid Cremeræ legio, & Cannis conſumpta juventus
Tot bellorum animæ? quoties hinc talis ad illos

By manes, here, we may underſtand, the ghoſts, or ſpirits, of perſons departed out of this life, which exiſt after their departure from the body, and are capable of happineſs and miſery. See Virg. Æn. vi. 735—44.

149. *Subterranean realms.*] Infernal regions, which were ſuppoſed to be under the earth.

150. *A boat-pole.*] Contus ſignifies a long pole or ſtaff, ſhod with iron at the bottom, to puſh on ſmall veſſels in the water. Juvenal here alludes to Charon, the ferry-man of hell, of whom Virgil ſays, Æn. vi. l. 302.

Ipſe ratem conto ſubigit.

—— *Frogs.*] The poets feigned, that there were frogs in the river Styx. Some give the invention to Ariſtophanes—See his comedy of the Frogs.

—— *Stygian gulph.*] The river Styx, ſuppoſed to be the boundary of the infernal regions, over which departed ſouls were ferried in Charon's boat. See Virg. Geor. iv. 467—80.

If any of the gods ſwore by this river falſely, he was to loſe his divinity for an hundred years.

152. *Not even boys believe.*] All theſe things are diſbelieved, not only by perſons in a more advanced age, but even by boys.

—— *Unleſs thoſe not as yet, &c.*] The quadrans, which was made of braſs, in value about our halfpenny, was the bathing-fee, paid to the keeper of the bath by the common people. See Sat. vi. 446. and Hor. Lib. i. Sat. iii. l. 137.

Dum tu quadrante lavatum
Rex ibis ——.

Little children, under four years old, were either not carried to the baths, or, if they were, nothing was paid for their bathing.

The poet means, that none but children, and thoſe very young indeed, could be brought to believe ſuch things: theſe might be taught them, among other old women's ſtories, by their nurſes, and they might believe them till they grew old enough to be wiſer, as the freethinkers would ſay.

153. *But think thou, &c.*] Do thou, O man, whoever thou art,

And a boat-pole, and black frogs in the Stygian gulph,
And that ſo many thouſands paſs over in one boat,
Not even boys believe, unleſs thoſe not as yet waſhed for money:
But think thou that they are true: What thinks Curius, and both
The Scipios? what Fabricius, and the ghoſt of Camillus?
What the legion of Cremera, and the youth conſumed at Cannæ,
So many warlike ſouls? as often as from hence to them ſuch

art, give credit to theſe important matters, which reſpect a future ſtate of rewards and puniſhments.

153. *Curius.*] Dentatus: thrice conſul, and remarkable for his courage, ſingular honeſty, and frugality. What does he now think, who is enjoying the rewards of his virtue in elyſium?

154. *The two Scipios.*] Viz. Scipio Africanus Major, who conquered Hannibal, and Scipio Africanus Minor, who raſed Numantia and Carthage. Hence Virg. Æn. vi. 842—3.

——— Geminos duo fulmina belli
Scipiadas, cladem Libyæ.———

—— *Fabricius.*] C. Luſcinius the conſul, who conquered Pyrrhus.

—— *Camillus.*] A noble Roman; he, though baniſhed, ſaved Rome from its final ruin by the Gauls. The Romans voted him an equeſtrian ſtatue in the Forum, an honour never before conferred on a Roman citizen.

155. *The legion of Cremera.*] Meaning the 300 Fabii, who, with their ſlaves and friends, marched againſt the Vejentes, who, after many battles, ſurrounding them by an ambuſcade, killed 300 near Cremera, a river of Tuſcany, except one, from whom came afterwards the famous Fabius mentioned by Virg. Æn. vi. 845—6.

—— *The youth conſumed, &c.*] Cannæ-arum. A village of Apulia in the kingdom of Naples, where Hannibal defeated the Romans, and killed above 40,000. Among theſe, ſuch a number of the young nobility, knights, and others of rank, that Hannibal ſent to Carthage three buſhels of rings in token of his victory. There was ſuch a carnage of the Romans, that Hannibal is ſaid, at laſt, to have ſtopped his ſoldiers, crying out—"Parce ferro."

156. *So many warlike ſouls.*] Slain in battle, fighting for their country. Virg. Æn. vi. 660. places ſuch in Elyſium.

By

Umbra venit; cuperent luſtrari, ſi qua darentur
Sulphura cum tædis, & ſi foret humida laurus.
Illuc, heu! miſeri traducimur: arma quidem ultra
Littora Juvernæ promovimus, & modò captas
Orcadas, ac minimâ contentos nocte Britannos.
Sed quæ nunc populi fiunt victoris in urbe,
Non faciunt illi, quos vicimus: & tamen unus
Armenius Zelates cunctis narratur ephebis
Mollior ardenti ſeſe indulſiſſe Tribuno.
Aſpice quid faciant commercia: venerat obſes.

By mentioning the above great men, Juvenal means, that they were examples, not only of the belief of a future ſtate, which influenced them in the atchievement of great and worthy deeds, during their lives, but, that, now they experienced the certainty of it, in the enjoyment of its rewards.

156. *As often as from hence, &c.*] When the ſpirit of ſuch a miſcreant, as I have before deſcribed, goes from hence, leaves this world, and arrives among the venerable ſhades of theſe great and virtuous men, they would look upon themſelves as defiled by ſuch a one coming among them, they would call for luſtrations, that they might purify themſelves from the pollution which ſuch company would bring with it.

157. *If there could be given.*] i. e. If they could come at materials for purification in the place where they are.

158. *Sulphur with pines.*] Fumes of ſulphur, thrown on a lighted torch made of the wood of the unctuous pine-tree, were uſed among the Romans as purifying. See Ainsw. Teda, N° 3.

Pliny ſays of ſulphur—"Habet & in religionibus locum ad "expiandas ſuffitu domos." Lib. xxxv. c. 15.

—— *A wet laurel.*] They uſed alſo a laurel-branch dipped in water, and ſprinkling with it things or perſons which they would purify.

159. *Thither, alas! &c.*] We wretched mortals all muſt die, and be carried into that world of ſpirits, where happineſs or miſery will be our doom.

160. *Juverna.*] Al. Luberna, hod. Hibernia, Ireland. It is thought by Camden, that the Romans did not conquer Ireland; this paſſage of Juvenal ſeems to imply the contrary. The poet might ſpeak here at large, as a ſtranger to theſe parts, and but according to the report of the triumphing Romans, who ſometimes took diſcoveries for conqueſts, and thought thoſe overcome, who were neighbours to thoſe whom they overcame.

161. *Orcades.*]

A ſhade arrives, they would deſire to be purified, if there could be given
Sulphur with pines, and if there were a wet laurel.
Thither, alas! we wretches are conveyed! our arms, indeed, beyond
The ſhores of Juverna we have advanced, and the lately captured
Orcades, and the Britons content with very little night.
But the things which now are done in the city of the conquering people,
Thoſe whom we have conquered do not: and yet one
Armenian, Zelates, more ſoft than all our ſtriplings, is ſaid
To have yielded himſelf to a burning tribune.
See what commerce may do: he had come an hoſtage.

161. *Orcades.*] A number of ſmall iſlands in the north of Scotland, added to the Roman empire by the emperor Claudius. Hod. the Orkneys.

—— *The Britons content, &c.*] At the ſummer ſolſtice the nights are very ſhort; there is ſcarce any in the moſt northern parts of Britain.

162. *The things which, &c.*] The abominations which are committed in Rome, are not to be found among the conquered people, at leaſt not till they learn them by coming to Rome; inſtances, indeed, may be found of this, as may appear by what follows.

164. *Zelates.*] An Armenian youth, ſent as an hoſtage from Armenia.

—— *More ſoft, &c.*] More effeminate—made ſo, by being corrupted at an earlier period of life, than was uſual among the Roman youths. Ephebus ſignifies a youth or lad from about 14 to 17. Then they put on the toga virilis, and were reckoned men. The word is compounded of ἐπὶ, at, and ἥβη, puberty.

165. *To have yielded himſelf.*] For the horrid purpoſe of unnatural luſt.

—— *A burning tribune.*] Virg. Ecl. ii. 1. has uſed the verb ardeo in the ſame horrid ſenſe. The tribune is not named, but ſome think the emperor Caligula to be hinted at, who, as Suetonius relates, uſed ſome who came as hoſtages, from far countries, in this deteſtable manner.

166. *See what commerce may do.*] Commercia here ſignifies intercourſe, correſpondence, converſe together. Mark the effects

Hîc fiunt homines: nam ſi mora longior urbem
Indulſit pueris, non unquam deerit amator:
Mittentur braccæ, cultelli, fræna, flagellum:
Sic prætextatos referunt Artaxata mores.

fects of bad intercourſe. The poet ſeems to mean what St. Paul expreſſes, 1 Cor. xv. 33. "Evil communications corrupt "good manners."

166. *He had come an hoſtage.*] Obſes—quia quaſi pignus obſidetur, i. e. becauſe kept, guarded, as a pledge. An hoſtage was given as a ſecurity, or pledge, for the performance of ſomething by one people to another, either in war or peace, and was peculiarly under the protection and care of thoſe who received him. This youth had been ſent to Rome from Artaxata, the capital of Armenia, a country of Aſia, and was debauched by the tribune who had the cuſtody of him. This breach of truſt aggravates the crime.

167. *Here they become men.*] Here, at Rome, they ſoon loſe their ſimplicity and innocence of manners, and though young in years, are ſoon old in wickedneſs, from the corruptions which they meet with. The word homo is of the common gender, and ſignifies both man and woman; and it is not improbable, but that Juvenal uſes the word homines here, as intimating, that theſe youths were ſoon to be regarded as of either ſex.

—— *If a longer ſtay, &c.*] If they are permitted to ſtay a longer time at Rome, after their releaſe as hoſtages, and are at large in the city, they will never want occaſions of temptation to the worſt of vices: at every turn, they will meet with thoſe who will ſpare no pains to corrupt them.

169. *Trowſers.*] Braccæ—a ſort of trowſers, or breeches, worne by the Armenians, Gauls, Perſians, Medes, and others. Here by ſynec. put for the whole dreſs of the country from which they came.

—— *Knives.*] Cultelli—little knives—dim. from culter. This ſhould ſeem to mean ſome adjunct to the Armenian dreſs; not improbably the ſmall daggers, or poignards, which the Eaſterns wore tucked into their girdles, or ſaſhes, of their under veſtments: ſuch are ſeen in the Eaſt to this day.

—— *Bridles and whip.*] With which they managed, and drove on their horſes, in their warlike exerciſes, and in the chace.

—— *Will be laid aſide.*] The meaning of theſe lines is, that the dreſs of their country, and every trace of their ſimplicity, manlineſs, activity, and courage, will all be laid aſide—they will adopt the dreſs and manners, the effeminacy and debauchery of the Roman nobility, which they will carry home with

Here they become men: for if a longer ſtay indulges
The city to boys, never will a lover be wanting.
Trowſers, knives, bridles, whip, will be laid aſide.
Thus they carry back prætextate manners to Artaxata. 170

with them when they return to their own capital. See l. 166, note.

170. *Prætextate manners.*] See Sat. i. 78, note. Rome's noble crimes. Holyday. As we ſhould expreſs it—the faſhionable vices of the great. The perſons who wore the prætexta, were magiſtrates, prieſts, and noblemen's children till the age of ſeventeen.

—— *Artaxata.*] The chief city of Armenia the Greater (ſituate on the river Araxes) built by Artaxias, whom the Armenians made their king. It was taken by Pompey, who ſpared both the city and the inhabitants: but, in Nero's reign, Corbulo, the commander in chief of the Roman forces in the Eaſt, having forced Tiridates, king of Armenia, to yield up Artaxata, levelled it with the ground. See Ant. Univ. Hiſt. vol. ix. 484.

This city is called Artaxata-orum, plur. or Artaxata-æ, ſing. See AINSW.

It is probable that the poet mentions Artaxata, on account of the fact which is recorded, l. 164—5; but he may be underſtood, by this inſtance, to mean, that every country and people would become corrupt, as they had leſs or more to do with Rome.

END OF THE SECOND SATIRE.

SATIRA III.

ARGUMENT.

Juvenal introduces Umbritius, an old friend of his, taking his departure from Rome, and going to ſettle in a country retirement at Cumæ. He accompanies Umbritius out of town; and, before they take leave of each other, Umbritius tells his

QUAMVIS digreſſu veteris confuſus amici,
Laudo tamen vacuis quod ſedem figere Cumis
Deſtinet, atque unum civem donare Sibyllæ.
Janua Baiarum eſt, & gratum littus amœni
Seceſſûs. ego vel Prochytam præpono Suburræ.
Nam quid tam miſerum, tam ſolum vidimus, ut non
Deterius credas horrere incendia, lapſus

Line 2. *Cumæ.*] An antient city of Campania near the ſea. Some think it had its name from κυμαῖα, waves: the waves, in rough weather, daſhing againſt the walls of it. Others think it was ſo called from its being built by the Cumæi of Aſia. Plin. iii. 4. Juvenal calls it empty in compariſon with the populouſneſs of Rome: it was now, probably, much decayed, and but thinly inhabited: on this account it might be looked upon as a place of leiſure, quiet, and retirement; all which may be underſtood by the word vacuis.

3. *The Sibyl.*] Quaſi σιὸς βυλὴ, Dei conſilium. AINSW. The Sibyls were women, ſuppoſed to be inſpired with a ſpirit of prophecy. Authors are not agreed as to the number of them; but the moſt famous was the Cumæan, ſo called from having her reſidence at Cumæ. Umbritius was now going to beſtow, donare, one citizen on this abode of the Sibyl, by taking up his reſidence there. See Virg. Æn. vi. l. 10. & ſeq.

4. *The gate of Baiæ.*] Paſſengers from Rome to Baiæ were to paſs through Cumæ; they went in on one ſide, and came out on the other, as through a gate.

—— *Baiæ.*] A delightful city of Campania, of which Hor. Lib. i. Epiſt. i. l. 83.

Nullus in orbe ſinus Baiis prælucet amœnis.

Hero

SATIRE III.

ARGUMENT.

friend Juvenal the reaſons which had induced him to retire from Rome: each of which is replete with the keeneſt ſatire on its vicious inhabitants.—Thus the Poet carries on his deſign, of inveighing againſt the vices and diſorders which reigned in that city.

THO' troubled at the departure of an old friend,
I yet approve that to fix his abode at empty Cumæ
He purpoſes, and to give one citizen to the Sibyl.
It is the gate of Baiæ, and a grateful ſhore of pleaſant
Retirement. I prefer even Prochyta to Suburra:
For what ſo wretched, ſo ſolitary do we ſee, that you
Would not think it worſe to dread fires, the continual

Here were fine warm ſprings and baths, both pleaſant and healthful: on which account it was much reſorted to by the nobility and gentry of Rome, many of whom had villas there for their ſummer reſidence. It forms part of the bay of Naples.

—— *A grateful ſhore.*] Gratum—grateful, here, muſt be underſtood in the ſenſe of agreeable, pleaſant. The whole ſhore, from Cumæ to Baiæ, was delightfully pleaſant, and calculated for the moſt agreeable retirement. See the latter part of the laſt note.

5. *Prochyta.*] A ſmall rugged iſland in the Tyrrhenian Sea, deſert and barren.

—— *Suburra.*] A ſtreet in Rome, much frequented, but chiefly by the vulgar, and by women of ill fame. Hence Mart. vi. 66.

Famæ non nimiùm bonæ puella,
Quales in mediâ ſedent Suburrâ.

6. *For what ſo wretched, &c.*] Solitary and miſerable as any place may be, yet it is better to be there than at Rome, where you have ſo many dangers and inconveniences to apprehend.

7. *Fires.*] Houſe-burnings—to which populous cities, from many various cauſes, are continually liable.

Tectorum aſſiduos, ac mille pericula ſævæ
Urbis, & Auguſto recitantes menſe Poëtas?
Sed dum tota domus rhedâ componitur unâ, 10
Subſtitit ad veteres arcus, madidamque Capenam:
Hîc, ubi nocturnæ Numa conſtituebat amicæ,
Nunc ſacri fontis nemus, & delubra locantur
Judæis: quorum cophinus, fœnumque ſupellex.

8. *Falling of houſes.*] Owing to the little care taken of old and ruinous buildings. Propertius ſpeaks of the two foregoing dangers—

Præterea domibus flammam, domibuſque ruinam.

8—9. *The fell city.*] That habitation of daily cruelty and miſchief.

9. *The poets reciting.*] Juvenal very humourouſly introduces this circumſtance among the calamities and inconveniences of living at Rome, that even in the month of Auguſt, the hotteſt ſeaſon of the year, when moſt people had retired into the country, ſo that one might hope to enjoy ſome little quiet, even then you were to be teazed to death, by the conſtant din of the ſcribbling poets reciting their wretched compoſitions, and forcing you to hear them. Comp. Sat. i. l. 1—14. where our poet expreſſes his peculiar averſion to this.

10. *His whole houſe, &c.*] While all his houſehold furniture and goods were packing up together in one waggon (as rhedâ may here ſignify). Umbritius was moving all his bag and baggage (as we ſay) and, by its taking up no more room, it ſhould ſeem to have been very moderate in quantity.

11. *He ſtood ſtill.*] He may be ſuppoſed to have walked on out of the city, attended by his friend Juvenal, expecting the vehicle with the goods to overtake him, when loaded: he now ſtood ſtill to wait for its coming up; and in this ſituation he was, when he began to tell his friend his various reaſons for leaving Rome, which are juſt ſo many ſtrokes of the keeneſt ſatire upon the vices and follies of its inhabitants.

—— *At the old arches.*] The antient triumphal arches of Romulus, and of the Horatii, which were in that part. Or perhaps the old arches of the aqueducts might here be meant.

—— *Wet Capena.*] One of the gates of Rome, which led towards Capua: it was ſometimes called Triumphalis, becauſe thoſe who rode in triumph paſſed through it—it was alſo called Fontinalis, from the great number of ſprings that were near it, which occaſioned building the aqueducts, by which the water was carried by pipes into the city: hence Juvenal calls it Madidam

Falling of houſes, and a thouſand perils of the fell
City, and poets reciting in the month of Auguſt?
But while his whole houſe is put together in one vehicle,
He ſtood ſtill at the old arches, and wet Capena;
Here, where Numa appointed his nocturnal miſtreſs,
Now the grove of the ſacred fountain, and the ſhrines are hired
To the Jews: of whom a baſket and hay are the houſehold-ſtuff;

didam Capenam. Here is the ſpot where Numa uſed to meet the goddeſs Ægeria.

12. *Numa.*] Pompilius—ſucceſſor to Romulus.

—— *Nocturnal miſtreſs.*] The more ſtrongly to recommend his laws, and the better to inſtil into the Romans a reverence for religion, he perſuaded them, that, every night, he converſed with a goddeſs, or nymph, called Ægeria, from whoſe mouth he received his whole form of government, both civil and religious; that their place of meeting was in a grove without the gate Capena, dedicated to the muſes, wherein was a temple conſecrated to them and to the goddeſs Ægeria, whoſe fountain waters the grove—for ſhe is fabled to have wept herſelf into a fountain, for the death of Numa. This fountain, grove, and temple, were let out to the Jews, at a yearly rent, for habitation; they having been driven out of the city by Domitian, and compelled to lodge in theſe places, heretofore ſacred to the muſes. Delubra is a general term for places of worſhip. See AINSW. By the phraſe nocturnæ amicæ conſtituebat, Juvenal ſpeaks, as if he was deſcribing an intrigue, where a man meets his miſtreſs by appointment at a particular place: from this, we can be at no loſs to judge of our poet's very ſlight opinion of the reality of the tranſaction.

14. *A baſket and hay, &c.*] Theſe were all the furniture which theſe poor creatures had—the ſum total of their goods and chattels.

This line has been looked upon as very difficult to expound. Some commentators have left it without any attempt to explain it. Others have rather added to, than diminiſhed from, whatever its difficulty may be. They tell us, that theſe were the marks, not of their poverty, but, by an antient cuſtom, of their ſervitude in Ægypt, where, in baſkets, they carried hay, ſtraw, and ſuch things, for the making of brick, and in ſuch like labours. See Exod. v. 7—18. This comment, with the reaſons given to ſupport it, we can only ſay, are very far fetched,

Omnis enim populo mercedem pendere juſſa eſt
Arbor, & ejectis mendicat ſylva camœnis.
In vallem Ægeriæ deſcendimus, & ſpeluncas
Diſſimiles veris: quanto præſtantius eſſet
Numen aquæ, viridi ſi margine clauderet undas
Herba, nec ingenuum violarent marmora tophum?
Hîc tunc Umbritius: quando artibus, inquit, honeſtis

and are not warranted by any account we have of the Jewiſh cuſtoms.

Others ſay, that the hay was to feed their cattle—But how could theſe poor Jews be able to purchaſe, or to maintain, cattle, who were forced to beg in order to maintain themſelves? Others—that the hay was for their bed on which they lay—but neither is this likely; for the poet, Sat. vi. 541. deſcribes a mendicant Jeweſs, as coming into the city, and leaving her baſket and hay behind her; which implies, that the baſket and hay were uſually carried about with them when they went a begging elſewhere. Now it is not to be ſuppoſed that they ſhould carry about ſo large a quantity of hay, as ſerved them to lie upon when at home in the grove.

It is clear, that the baſket and hay are mentioned together here, and in the other place of Sat. vi. from whence I infer, that they had little wicker baſkets in which they put the money, proviſions, or other ſmall alms which they received of the paſſers by, and, in order to ſtow them the better, and to prevent their dropping through the interſtices of the wicker, put wiſps of hay, or dried graſs, in the inſide of the baſkets. Theſe Jew beggars were as well known by theſe baſkets with hay in them, as our beggars are by their wallets, or our ſoldiers by their knapſacks. Hence the Jeweſs, Sat. vi. left her baſket and hay behind her when ſhe came into the city, for fear they ſhould betray her, and ſubject her to puniſhment for infringing the emperor's order againſt the Jews coming into the city. Her manner of begging too, by a whiſper in the ear, ſeems to confirm this ſuppoſition. The Latin cophinus is the ſame as Gr. κοφινος—which is uſed ſeveral times in the New Teſtament to denote a proviſion-baſket, made uſe of among the Jews. See Matt. xiv. 20. Matt. xvi. 9, 10. Mark viii. 19, 20. Mark vi. 43. Luke ix. 17. Joh. vi. 13.

15. *To pay rent.*] The grove being let out to the Jews, every tree, as it were, might be ſaid to bring in a rent to the people at Rome. The poet ſeems to mention this, as a proof of the public avarice, created by the public extravagance, which led them to hire out theſe ſacred places, for what they could

For every tree is commanded to pay a rent to the people:
And the wood begs, the muſes being ejected.
We deſcend into the vale of Ægeria, and into caves
Unlike the true: how much better might have been
The deity of the water, if, with a green margin, the graſs incloſed
The waters, nor had marbles violated the natural ſtone?
Here then Umbritius:—Since for honeſt arts, ſays he,

could get, by letting them to the poor Jews, who could only pay for them out of what they got by begging.

16. *The wood begs, &c.*] i. e. The Jews, who were now the inhabitants of the wood (meton.) were all beggars; nothing elſe was to be ſeen in thoſe once-ſacred abodes of the muſes, who were now baniſhed.

17. *We deſcend, &c.*] Umbritius and Juvenal ſauntered on, till they came to that part of the grove which was called the vale of Ægeria, ſo called, probably, from the fountain, into which ſhe was changed, running there.

17—18. *And caves unlike the true.*] Theſe caves, in their primitive ſtate, were as nature formed them, but had been profaned with artificial ornaments, which had deſtroyed their native beauty and ſimplicity.

—— *How much better.*] How much more ſuitably ſituated.

19. *The deity of the water.*] Each fountain was ſuppoſed to have a nymph, or naiad, belonging to it, who preſided over it as the goddeſs of the water—Ægeria may be ſuppoſed to be here meant.

—— *If, with a green margin, &c.*] If, inſtead of ornamenting the banks with artificial borders made of marble, they had been left in their natural ſtate, ſimple and unadorned by human art, having no other margin but the native turf, and the rude ſtone (tophum) which was the genuine produce of the ſoil. Theſe were once conſecrated in honour of the fountain-nymph, but had now been violated and deſtroyed, in order to make way for artificial ornaments of marble, which Roman luxury and extravagance had put in their place.

21. *Here then Umbritius.*] Juvenal and his friend Umbritius, being arrived at this ſpot, at the profanation of which they were both equally ſcandalized, Umbritius there began to inveigh againſt the city of Rome, from which he was now about to depart, and ſpake as follows.

—— *Honeſt arts.*] Liberal arts and ſciences, ſuch as poetry, and other literary purſuits, which are honourable. Comp. Sat. vii. 1—6. Honeſtis artibus, in contradiſtinction to the diſ-

Nullus in urbe locus, nulla emolumenta laborum,
Res hodie minor eſt, herè quam fuit, atque eadem cras
Deteret exiguis aliquid: proponimus illuc
Ire, fatigatas ubi Dædalus exuit alas:
Dum nova canities, dum prima, & recta ſenectus,
Dum ſupereſt Lacheſi, quod torqueat, & pedibus me
Porto meis, nullo dextram ſubeunte bacillo,
Cedamus patriâ:——
Vivant Arturius iſtic,
Et Catulus: maneant qui nigra in candida vertunt,
Quicis facile eſt ædem conducere, flumina, portus,

honeſt and ſhameful methods of employment, which received countenance and encouragement from the great and opulent. Umbritius was himſelf a poet. See this Sat. l. 321—2.

22. *No emoluments of labour.*] Nothing to be gotten by all the pains of honeſt induſtry.

23. *One's ſubſtance, &c.*] Inſtead of increaſing what I have, I find it daily decreaſe; as I can get nothing to replace what I ſpend, by all the pains I can take.

—— *And the ſame, to-morrow, &c.*] This ſame poor pittance of mine, will, to-morrow, be wearing away ſomething from the little that is left of it to-day: and ſo I muſt find myſelf growing poorer from day to day. Deteret is a metaphorical expreſſion, taken from the action of a file, which gradually wears away, and diminiſhes, the bodies to which it is applied. So the neceſſary expences of Umbritius and his family were wearing away his ſubſtance, in that expenſive place, which he determines to leave, for a more private and cheaper part of the country.

24. *We propoſe.*] i. e. I and my family propoſe—or proponimus for propono. Synec.

25. *Thither to go.*] i. e. To Cumæ, where Dædalus alighted after his flight from Crete.

26. *Greyneſs is new.*] While grey hairs, newly appearing, warn me that old age is coming upon me.

—— *Freſh and upright.*] While old age in its firſt ſtage appears, and I am not yet ſo far advanced as to be bent double, but am able to hold myſelf upright. The antients ſuppoſed old age firſt to commence about the 46th year. Cic. de Senectute. Philoſophers (ſays Holyday) divide man's life according to its ſeveral ſtages.—1. Infantia to 3 or 4 years of age.—2. Pueritia, thence to 10. From 10 to 18, pubertas. Thence to 25, adoleſcentia. Then juventus, from 25 to 35 or 40.

There is no place in the city, no emoluments of labour,
One's ſubſtance is to-day leſs than it was yeſterday, and the
ſame, to-morrow,
Will diminiſh ſomething from the little: we propoſe thither
To go, where Dædalus put off his weary wings,
While græyneſs is new, while old age is freſh and upright,
While there remains to Lacheſis what ſhe may ſpin, and on
my feet
Myſelf I carry, no ſtaff ſuſtaining my hand,
Let us leave our native ſoil.——
Let Arturius live there,
And Catulus: let thoſe ſtay who turn black into white,
To whom it is eaſy to hire a building, rivers, ports,

40. Thence to 50, ætas virilis. Then came ſenectus prima & recta till 65; and then ultima & decrepita till death.

27. *While there remains to Lacheſis, &c.*] One of the three deſtinies; ſhe was ſuppoſed to ſpin the thread of human life.

The Parcæ, or poetical fates or deſtinies, were Clotho, Lacheſis, and Atropos. The firſt held the diſtaff—the ſecond drew out, and ſpun the thread, which the laſt cut off when finiſhed.

—— *And on my feet, &c.*] While I can ſtand on my own legs, and walk without the help of a ſtaff.

29. *Let us leave, &c.*] Let me, and all that belongs to me, take an everlaſting farewel of that deteſted city, which, though my native place, I am heartily tired of, as none but knaves are fit to live there.

29—30. *Arturius and Catulus.*] Two knaves, who, from very low life, had raiſed themſelves to large and affluent circumſtances. Umbritius ſeems to introduce them as examples, to prove that ſuch people found more encouragement in Rome, than the profeſſors of the liberal arts could hope for. See before, l. 21, note 2.

—— *Let them remain, &c.*] He means thoſe, who by craft and ſubtlety could utterly invert and change the appearances of things, making virtue appear as vice, and vice as virtue—falſehood as truth, and truth as falſehood.—Such were Arturius and Catulus.

31. *To hire a building.*] The word ædem, here, being joined with other things of public concern, ſuch as rivers, ports, &c. ſeems to imply their hiring ſome public buildings, of which they made money; and it ſhould ſeem, from theſe lines, that the

Siccandam eluviem, portandum ad buſta cadaver,
Et præbere caput dominâ venale ſub haſtâ.
Quondam hi cornicines, & municipalis arenæ
Perpetui comites, notæque per oppida buccæ,
Munera nunc edunt, & verſo pollice vulgi

the ſeveral branches of the public revenue and expenditure, were farmed out to certain contractors, who were anſwerable to the ædiles, and to the other magiſtrates, for the due execution of their contracts. Juvenal here ſeems to point at the temples, theatres, and other public buildings, which were thus farmed out to theſe people, who, from the wealth which they had acquired, and, of courſe, from their reſponſibility, could eaſily procure ſuch contracts, by which they made an immenſe and exorbitant profit. Ædis-is—ſignifies any kind of edifice. AINSW. Omne ædeficium ædis dicitur.

31. *Rivers.*] Fiſheries perhaps, by hiring which, they monopolized them, ſo as to diſtreſs others, and enrich themſelves—Or the carriage of goods upon the rivers, for which a toll was paid—Or, by flumina, may here be meant, the beds of the rivers, hired out to be cleaned and cleared at the public expence.

—— *Ports.*] Where goods were exported and imported; theſe they rented, and thus became farmers of the public revenue, to the great grievance of thoſe who were to pay the duties, and to the great emolument of themſelves, who were ſure to make the moſt of their bargain.

32. *A ſewer to be dried.*] Eluvies ſignifies a ſink or common-ſewer; which is uſual in great cities, to carry off the water and filth that would otherwiſe incommode the houſes and ſtreets. From eluo, to waſh out, waſh away.

Theſe contractors undertook the opening and clearing theſe from the ſtoppages to which they were liable, and by which, if not cleanſed, the city would have been in many parts overflowed. There was nothing ſo mean and filthy, that theſe two men would not have undertaken for the ſake of gain. Here we find them ſcavengers.

—— *A corpſe, &c.*] Buſta were places where dead bodies were burned—alſo graves and ſepulchres. AINSW. Buſtum from uſtum. Sometimes theſe people hired or farmed funerals, contracting for the expence at ſuch a price. In this too they found their account.

33. *And to expoſe, &c.*] Theſe fellows ſometimes were mangones, ſellers of ſlaves, which they purchaſed, and then ſold by auction. See Perſ. vi. 76, 77.

—— *The miſtreſs-ſpear.*] Dominâ haſtâ. It is difficult to render theſe two ſubſtantives literally into Engliſh, unleſs we join

A ſewer to be dried, a corpſe to be carried to the pile,
And to expoſe a venal head under the miſtreſs-ſpear.
Theſe, in time paſt, horn-blowers, and on a municipal theatre
Perpetual attendants, and cheeks known through the towns,
Now ſet forth public ſhews, and, the people's thumb being turned,

join them, as we frequently do ſome of our own—as in maſter-key, queen-bee, &c.

We read of the haſta decemviralis which was fixed before the courts of juſtice. So of the haſta centumviralis, alſo fixed there. A ſpear was alſo fixed in the forum where there was an auction, and was a ſign of it: all things ſold there, were placed near it, and were ſaid to be ſold—*under the ſpear*. Hence (by meton.) haſta is uſed, by Cicero and others, to ſignify an auction, or public ſale of goods. The word domina ſeems to imply, the power of diſpoſal of the property in perſons and things ſold there, the poſſeſſion and dominion over which were ſettled, by this mode of ſale, in the ſeveral purchaſers. So that the ſpear, or auction, might properly be called domina, as ruling the diſpoſal of perſons and things.

34. *Theſe, in time paſt, horn-blowers.*] Such was formerly the occupation of theſe people; they had travelled about the country, from town to town, with little paltry ſhews of gladiators, fencers, wreſtlers, ſtage-players, and the like, ſounding horns to call the people together—like our trumpeters, to a puppet-ſhew.

—— *Municipal theatre.*] Municipium ſignifies a city or town-corporate, which had the privileges and freedom of Rome, and at the ſame time governed by laws of its own, like our corporations. Municipalis denotes any thing belonging to ſuch a town. Moſt of theſe had arenæ, or theatres, where ſtrolling companies of gladiators, &c. (like our ſtrolling players) uſed to exhibit. They were attended by horn-blowers and trumpeters, who ſounded during the performance.

35. *Cheeks known, &c.*] Blowers on the horn, or trumpet, were ſometimes called buccinatores, from the great diſtenſion of the cheeks in the action of blowing. This, by conſtant uſe, left a ſwollen appearance on the cheeks, for which theſe fellows were well known in all the country towns. Perhaps buccæ is here put for buccinæ, the horns, trumpets, and ſuch wind inſtruments as theſe fellows ſtrolled with about the country. See AINSW. Bucca, N° 3.

36. *Now ſet forth public ſhews.*] Munera, ſo called becauſe given

Quemlibet occidunt populariter: inde reverſi
Conducunt foricas: & cur non omnia? cùm ſint
Quales ex humili magna ad faſtigia rerum
Extollit, quoties voluit Fortuna jocari.
Quid Romæ faciam? mentiri neſcio: librum,
Si malus eſt, nequeo laudare, & poſcere: motus
Aſtrorum ignoro: funus promittere patris
Nec volo, nec poſſum: ranarum viſcera nunquam

given to the people at the expence of him who ſet them forth. Theſe fellows, who had themſelves been in the mean condition above deſcribed, now are ſo magnificent, as to treat the people with public ſhews of gladiators at the Roman theatre.

36. *The people's thumb, &c.*] This alludes to a barbarous uſage at fights of gladiators, where, if the people thought he that was overcome behaved like a coward, without courage or art, they made a ſign for the vanquiſher to put him to death, by clenching the hand, and holding or turning the thumb upward. If the thumb were turned downward, it was a ſignal to ſpare his life.

37. *Whom they will, &c.*] Theſe fellows, by treating the people with ſhews, had grown ſo popular, and had ſuch influence among the vulgar, that it was entirely in their power to direct the ſpectators, as to the ſignal for life or death, ſo that they either killed or ſaved, by directing the pleaſure of the people. See AINSW. Populariter, N° 2.

—— *Thence returned, &c.*] Their advancement to wealth did not alter their mean purſuits; after returning from the ſplendor of the theatre, they contract for emptying bog-houſes of their ſoil and filth. Such were called at Rome—Foricarii and Latrinarii—with us—nightmen.

38. *Why not all things?*] Why hire they not the town, not every thing,
Since ſuch as they have fortune in a ſtring?
DRYDEN.

39. *Such as from low ſtate.*] The poet here reckons the advancement of ſuch low people to the height of opulence, as the ſport of Fortune, as one of thoſe frolics which ſhe exerciſes out of mere caprice and wantonneſs, without any regard to deſert. See Hor. Lib. i. Ode xxxiv. l. 14—16. and Lib. iii. Ode xxix. l. 49—52.

40. *Fortune.*] Had a temple and was worſhipped as a goddeſs. The higher ſhe raiſed up ſuch wretches, the more conſpicuouſly contemptible ſhe might be ſaid to make them, and ſeemed to joke, or divert herſelf, at their expence. See Sat. x. 366.

41. *I*

Kill whom they will, as the people pleaſe: thence returned
They hire jakes: and why not all things? Since they are
Such, as, from low ſtate, to great heights of circumſtances
Fortune raiſes up, as often as ſhe has a mind to joke.
What can I do at Rome? I know not to lye: a book
If bad I cannot praiſe, and aſk for: the motions
Of the ſtars I am ignorant of: the funeral of a father to promiſe
I neither will, nor can: the entrails of toads I never

41. *I cannot lye.*] Diſſemble, cant, flatter, ſay what I do not mean, ſeem to approve what I diſlike, and praiſe what in my judgment I condemn. What then ſhould I do at Rome, where this is one of the only means of advancement?

42. *Aſk for.*] It was a common practice of low flatterers, to commend the writings of rich authors, however bad, in order to ingratiate themſelves with them, and be invited to their houſes: they alſo aſked, as the greateſt favour, for the loan or gift of a copy, which highly flattered the compoſers. This may be meant by poſcere, in this place. See Hor. Art. Poet. l. 419—37. Martial has an epigram on this ſubject. Epigr. xlviii. Lib. viii.

Quod tam grande Σοφως clamat tibi turba togata,
Non tu, Pomponi, cæna diſerta tua eſt.

Pomponius, thy wit is extoll'd by the rabble,
'Tis not thee they commend—but the cheer at thy table.

42—3. *Motions of the ſtars, &c.*] I have no pretenſions to ſkill in aſtrology.

43. *The funeral of a father, &c.*] He hereby hints at the profligacy and want of natural affection in the young men who wiſhed the death of their fathers, and even conſulted aſtrologers about the time when it might happen; which ſaid pretended diviners cozened the youths out of their money, by pretending to find out the certainty of ſuch events by the motions or ſituations of the planets.

This, ſays Umbritius, I neither can, nor will do.

44. *The entrails of toads.*] Rana is a general word for all kinds of frogs and toads.

The language here is metaphorical, and alludes to augurs inſpecting the entrails of the beaſts ſlain in ſacrifice, on the view of which they drew their good or ill omens.

Out of the bowels of toads, poiſons, charms, and ſpells, were ſuppoſed to be extracted. Comp. Sat. i. 70. Sat. vi. 658. Umbritius

Inſpexi: ferre ad nuptam quæ mittit adulter,
Quæ mandat, nôrint alii; me nemo miniſtro
Fur erit; atque ideo nulli comes exeo, tanquam
Mancus, & extinctæ corpus non utile dextræ.
Quis nunc diligitur, niſi conſcius, & cui fervens
Æſtuat occultis animus, ſemperque tacendis?
Nil tibi ſe debere putat, nil conferet unquam,
Participem qui te ſecreti fecit honeſti.
Carus erit Verri, qui Verrem tempore, quo vult,
Accuſare poteſt. tanti tibi non ſit opaci

britius ſeems to ſay—" I never foretold the death of fathers, or " of other rich relations; nor ſearched for poiſon, that my " predictions might be made good by the ſecret adminiſtration " of it." Comp. Sat. vi. 563—7.

45. *To carry to a married woman.*] I never was pimp, or go-between, in carrying on adulterous intrigues, by ſecretly conveying love-letters, preſents, or any of thoſe matters which gallants give in charge to their confidents. I leave this to others.

46. *I aſſiſting, &c.*] No villainy will ever be committed by my advice or aſſiſtance.

47. *I go forth, &c.*] For theſe reaſons, I depart from Rome, quite alone, for I know none to whom I can attach myſelf as a companion, ſo univerſally corrupt are the people.

48. *Maimed.*] Like a maimed limb, which can be of no ſervice in any employment: juſt as unfit am I for any employment which is now going forward in Rome.

—— *A uſeleſs body, &c.*] As the body, when the right-hand, or any other limb, that once belonged to it, is loſt and gone, is no longer able to maintain itſelf by laborious employment, ſo I, having no inclination, or talents, to undergo the drudgery of vice of any kind, can never thrive at Rome.

Some copies read—extinctâ dextrâ—Abl. Abſ. the right-hand being loſt. The ſenſe amounts to the ſame.

49. *Unleſs conſcious.*] Who now has any favour, attention, or regard ſhewn him, but he who is conſcious, privy to, acquainted with, the wicked ſecrets of others?

50. *Fervent mind boils, &c.*] Is in a ferment, agitated between telling and concealing what has been committed to its confidence. The words fervens and æſtuat are (in this view) metaphorical, and taken from the raging and boiling of the ſea, when agitated by a ſtormy wind. Fervet vertigine pontus. Ov. Met. xi. 549. So Æſtuare ſemper fretum. Curt. iv. 9. AINSW. Æſtuo, N° 4.

Have inſpected: to carry a married woman what an adulterer ſends,
What he commits to charge, let others know: nobody, I aſſiſting,
Shall be a thief; and therefore I go forth a companion to none, as
Maimed, and the uſeleſs body of an extinct right-hand.
Who now is loved, unleſs conſcious, and whoſe fervent
Mind boils with things hidden, and ever to remain in ſilence?
He thinks he owes you nothing, nothing will he beſtow,
Who hath made you partaker of an honeſt ſecret.
He will be dear to Verres, who Verres, at any time he will,
Can accuſe. Of ſo much value to you let not of ſhady

Hence, æſtuans, ſignifies—boiling with any paſſion, when applied to the mind. Animo æſtuante reditum ad vada retulit. Catull. See AINSW. See If. lvii. 20.

Or we may give the words another turn, as deſcriptive of the torment and uneaſineſs of mind which theſe men muſt feel, in having become acquainted with the moſt flagitious crimes in others, by aſſiſting them, or partaking with them in the commiſſion of them, and which, for their own ſakes, they dare not reveal, as well as from the fear of thoſe by whom they are intruſted.

Who now is lov'd but he who loves the times,
Conſcious of cloſe intrigues, and dipp'd in crimes:
Lab'ring with ſecrets which his boſom burn,
Yet never muſt to public light return. DRYDEN.

51. *He thinks he owes you nothing, &c.*] Nobody will think himſelf obliged to you for concealing honeſt and fair tranſactions, or think it incumbent on him to buy your ſilence by conferring favours on you.

53. *Verres.*] See Sat. ii. 26, note. Juvenal mentions him here, as an example of what he has been ſaying. Moſt probably, under the name of Verres, the poet means ſome characters then living, who made much of thoſe who had them in their power by being acquainted with their ſecret villainies, and who at any time could have ruined them by a diſcovery.

54—5. *Shady Tagus*] A river of Spain, which diſcharges itſelf into the ocean near Liſbon, in Portugal. It was antiently ſaid to have golden ſands. It was called Opacus, dark, obſcure,

Omnis arena Tagi, quodque in mare volvitur aurum,
Ut ſomno careas, ponendaque præmia ſumas
Triſtis, & à magno ſemper timearis amico.
Quæ nunc divitibus gens acceptiſſima noſtris,
Et quos præcipuè fugiam, properabo fateri;
Nec pudor obſtabit. Non poſſum ferre, Quirites,
Græcam urbem: quamvis quota portio fæcis Achææ?

ſcure, or ſhady, from the thick ſhade of the trees on its banks.

Æſtus ſerenos aureo franges Tago
Obſcurus umbris arborum.
MART. Lib. vi. Epigr. 50.

Or opacus may denote a duſky turbid appearance in the water.

56. *That you ſhould want ſleep, &c.*] O thou, whoe'er thou art, that may be ſolicited to ſuch criminal ſecreſy by the rich and great, reflect on the miſery of ſuch flagitious confidence, and prefer the repoſe of a quiet and eaſy conſcience, to all the golden ſands of Tagus, to all the treaſures which it can roll into the ſea! Theſe would make you but ill amends for ſleepleſs nights, when kept awake by guilt and fear.

—— *Accept rewards to be rejected.*] i. e. Which ought to be rejected—by way of huſh-money, which, ſo far, poor wretch, from making you happy, will fill you with ſhame and ſorrow, and which, therefore, are to be looked upon as abominable, and to be utterly refuſed, and laid aſide. Ponenda, lit.—to be laid down—but here it has the ſenſe of—abominanda—reſpuenda—rejicienda, abneganda. See Hor. Lib. iii. Od. ii. l. 19.

57. *Feared, &c.*] The great man who profeſſes himſelf your friend, and who has heaped his favours upon you in order to bribe you to ſilence, will be perpetually betraying a dread of you, leſt you ſhould diſcover him. The conſequence of which, you may have reaſon to apprehend, may be his ridding himſelf of his fears by ridding the world of you, leſt you ſhould prove like others—magni delator amici. See Sat. i. 33. but whether the great man betrays this fear or not, you may be certain he will be conſtantly poſſeſſed with it; and a much greater proof of this you cannot have, than the pains he takes to buy your ſilence. When he grows weary of this method, you know what you may expect. Alas! can all the treaſures of the whole earth make it worth your while to be in ſuch a ſituation! Comp. l. 113.

58. *What nation, &c.*] Umbritius proceeds in his reaſons for retiring from Rome. Having complained of the ſad ſtate of the times, inſomuch that no honeſt man could thrive there: he

now

Tagus the whole ſand be, and the gold which is rolled into the ſea,
That you ſhould want ſleep, and ſhould accept rewards to be rejected,
Sorrowful, and be always feared by a great friend.
What nation is now moſt acceptable to our rich men,
And whom I would particularly avoid, I will haſten to confeſs;
Nor ſhall ſhame hinder. O Romans, I cannot bear
A Grecian city: tho' what is the portion of Achæan dregs?

now attacks the introduction of Grecians and other foreigners, the fondneſs of the rich and great towards them, and the ſordid arts by which they raiſed themſelves.

60. *Nor ſhall ſhame hinder.*] In ſhort, I'll ſpeak my mind without reſerve, my modeſty ſhall not ſtand in my way.

—— *O Romans.*] Quirites—This antiently was a name for the Sabines, from the city Cures, or from quiris, a ſort of ſpear uſed by them: but after their union with the Romans this appellation was uſed for the Roman people in general. The name Quirinus was firſt given to Romulus. See Sat. ii. 133.

Probably the poet uſed the word Quirites here, as reminding them of their antient ſimplicity of manners and dreſs, by way of contraſt to their preſent corruption and effeminacy in both; owing, very much, to their fondneſs for the Greeks and other foreigners, for ſome time paſt introduced among them.

61. *A Grecian city.*] Meaning Rome—now ſo transformed from what it once was, by the rage which the great people had for the language, manners, dreſs, &c. of thoſe Greeks whom they invited and entertained, that, as the inferior people are fond of imitating their ſuperiors, it was not unlikely that the transformation might become general throughout the whole city: no longer Roman but Grecian. Umbritius could not bear the thought.

—— *Tho' what it the portion, &c.*] Though, by the way, if we conſider the multitudes of other foreigners, with which the city now abounds, what, as to numbers, is the portion of Greeks? they are comparatively few. See Sat. xiii. 157. Hæc quota pars ſcelerum, &c. What part is this (i. e. how ſmall a part or portion) of the crimes, &c.

—— *Achæan dregs.*] Achæa, or Achaia, ſignifies the whole country of Greece, antiently called Danaë, whence the Greeks are called Danaï. AINSW. Dregs—metaph. taken from the foul, turbid, filthy ſediment which wine depoſits at the bottom

Jampridem Syrus in Tiberim defluxit Orontes,
Et linguam, & mores, & cum tibicine chordas
Obliquas, necnon gentilia tympana ſecum
Vexit, & ad Circum juſſas proſtare puellas. 65
Ite, quibus grata eſt pictâ lupa Barbara mitrâ.

of the caſk. A fit emblem of theſe vile Greeks, as though they were the filth and refuſe of all Greece.

Sometimes the word Achæa, or Achaia, is to be underſtood in a more confined ſenſe, and denotes only ſome of that part of Greece called Peloponneſus, or Pelop's iſland, now the Morea, antiently divided into Arcadia, and Achaia, of which Corinth was the capital: the inhabitants of this city were proverbially lewd and wicked—κορινθιαζειν was a uſual phraſe to expreſs doing acts of effeminacy, lewdneſs, and debauchery—what then muſt the dregs of Corinth, and its environs, have been? See 1 Cor. vi. 9—11, former part.

62. *Syrian Orontes.*] Orontes was the greateſt river of Syria, a large country of Aſia. Umbritius had ſaid (at l. 61.) that the portion of Grecians was ſmall in compariſon; he now proceeds to explain himſelf, by mentioning the inundation of Syrians, and other Aſiatic ſtrangers, who had for ſome time been flocking to Rome: theſe were in ſuch numbers from Syria, and they had ſo introduced their eaſtern manners, muſic, &c. that one would fancy one's ſelf on the banks of the Orontes, inſtead of the Tiber. The river Orontes is here put for the people who inhabited the tract of country through which it ran. Meton. So the Tiber for the city of Rome, which ſtood on its banks.

—— *Has flowed.*] Metaph. This well expreſſes the idea of the numbers, as well as the miſchiefs they brought with them, which were now overwhelming the city of Rome, and utterly deſtroying the morals of the people.

63. *With the piper.*] Tibicen ſignifies a player on a flute, or pipe. A minſtrel. They brought eaſtern muſicians, as well as muſical inſtruments. The flute was an inſtrument whoſe ſoft ſound tended to mollify and enervate the mind.

63—4. *Harps oblique.*] Chordas, literally ſtrings: here it ſignifies the inſtruments, which, being in a crooked form, the ſtrings muſt of courſe be obliquely placed.

64. *National timbrels.*] Tabours, or little drums, in form of a hoop, with parchment diſtended over it, and bits of braſs fixed to it to make a jingling noiſe; which the eaſtern people made uſe of, as they do to this day, at their feaſts and dancings, and which they beat with the fingers.

64—5. *With itſelf hath brought.*] As a river, when it breaks its bounds, carries along with it ſomething from all the

Some while ſince, Syrian Orontes has flow'd into the Tiber,
And its language, and manners, and, with the piper, harps
Oblique, alſo its national timbrels, with itſelf
Hath brought, and girls bidden to expoſe themſelves for
hiring at the Circus.—
Go ye, who like a Barbarian ſtrumpet with a painted mitre.

different ſoils through which it paſſes, and rolls along what it may meet within its way; ſo the torrent of Aſiatics has brought with it, from Syria to Rome, the language, morals, dreſs, muſic, and all the enervating and effeminate vices of the ſeveral eaſtern provinces from whence it came.

65. *And girls bidden to expoſe, &c.*] Proſto, in this connection, as applied to harlots, means to be common, and ready to be hired of all comers for money. For this purpoſe, the owners of theſe Aſiatic female ſlaves ordered them to attend at the Circus, where they might pick up gallants, and ſo made a gain of their proſtitution. Or perhaps, they had ſtews in the cells and vaults which were under the great Circus, where they exerciſed their lewdneſs. See Holyday on the place, note f.

The word juſſas may, perhaps, apply to theſe proſtitutes, as expreſſive of their ſituation, as being at every body's command. Thus Ov. Lib. i. Eleg. 10.

Stat meretrix certo cuivis mercabilis ære,
Et miſeras juſſo corpore quærit opes.

—— *Circus.*] There were ſeveral circi in Rome, which were places ſet apart for the celebration of ſeveral games: they were generally oblong, or almoſt in the ſhape of a bow, having a wall quite round, with ranges of ſeats for the convenience of ſpectators. The Circus Maximus, which is probably meant here, was an immenſe building; it was firſt built by Tarquinius Priſcus, but beautified and adorned by ſucceeding princes, and enlarged to ſuch a prodigious extent, as to be able to contain, in their proper ſeats, two hundred and ſixty thouſand ſpectators. See Kennet, Ant. Part ii. Book i. c. 4.

66. *Go ye, &c.*] Umbritius may be ſuppoſed to have uttered this with no ſmall indignation.

—— *Strumpet.*] Lupa literally ſignifies a ſhe-wolf—but an appellation fitly beſtowed on common whores or bawds, whoſe profeſſion led them to ſupport themſelves by preying at large on all they could get into their clutches. Hence a brothel was called lupanar. The Romans called all foreigners barbarians.

—— *A painted mitre.*] A ſort of turban, worne by the Syrian women as a part of their head-dreſs, ornamented with painted linen.

Ruſticus ille tuus ſumit trechedipna, Quirine,
Et ceromatico fert niceteria collo.

Hic altâ Sicyone, aſt hic Amydone relicta,
Hic Andro, ille Samo, hic Trallibus, aut Alabandis,
Eſquilias, dictumque petunt à vimine collem;
Viſcera magnarum domuum, dominique futuri.

67. *O Quirinus.*] O Romulus, thou great founder of this now degenerate city! See note on l. 60.

—— *That ruſtic of thine.*] In the days of Romulus, and under his government, the Romans were an hardy race of ſhepherds and huſbandmen. See Sat. ii. l. 74, and 127. Sat. viii. l. 274—5. rough in their dreſs, and ſimple in their manners. But, alas! how changed!

—— *A Grecian dreſs.*] Trechedipna—from τρεχω, to run, and δειπνον, a ſupper. A kind of garment in which they ran to other people's ſuppers. AINSW. It was certainly of Greek extraction, and, though the form and materials of it are not deſcribed, yet we muſt ſuppoſe it of the ſoft, effeminate, or gawdy kind, very unlike the garb and dreſs of the antient ruſtics of Romulus, and to ſpeak a ſad change in the manners of the people. Dryden renders the paſſage thus—

> O Romulus, and father Mars, look down!
> Your herdſman primitive, your homely clown,
> Is turn'd a beau in a looſe tawdry gown.

68. *Grecian ornaments.*] Niceteria—rewards for victories, as rings, collars of gold, &c. Prizes. From Gr. νικη, victory.

—— *On his anointed neck.*] Ceromatico collo. The ceroma (Gr. κηρωμα, from κηρος, cera) was an oil tempered with wax, wherewith wreſtlers anointed themſelves.

But what proofs of effeminacy, or depravation, doth the poet ſet forth in theſe inſtances?

Uſing wreſtlers oil, and wearing on the neck collars of gold, and other inſignia of victory, if to be underſtood literally, ſeems but ill to agree with the poet's deſign, to charge the Romans with a loſs of all former hardineſs and manlineſs: therefore we are to underſtand this line in an ironical ſenſe, meaning, that, inſtead of wearing collars of gold as tokens of victory, and rewards of courage and activity, their niceteria were trinkets, and gewgaws, worne merely as ornaments, ſuitable to the effeminacy and luxury into which, after the example of the Grecians, Syrians, &c. they were ſunk. By the ceroma he muſt alſo be underſtood to mean, that inſtead of wreſtlers oil, which was a mere compound of oil and wax, their ceroma was ſome curious perfumed unguent with which they anointed their perſons,

That ruſtic of thine, O Quirinus, aſſumes a Grecian dreſs,
And carries Grecian ornaments on his perfumed neck.
One leaving high Sicyon, but another, Amydon,
He from Andros, another from Samos, another from
Tralles, or Alabanda,
Seek the Eſquiliæ, and the hill named from an Oſier;
The bowels, and future lords, of great families.

ſons, their hair particularly, merely out of luxury. See Sat. ii. 40—2. Thus Mr. Dryden—

His once unkem'd and horrid locks behold
Stilling ſweet oil, his neck enchain'd with gold:
Apeing the foreigners in every dreſs,
Which, bought at greater coſt, becomes him leſs.

69. *High Sicyon.*] An iſland in the Ægean Sea, where the ground was very high. The Ægean was a part of the Mediterranean Sea, near Greece, dividing Europe from Aſia. It is now called the Archipelago, and by the Turks, the White Sea.

—— *Amydon.*] A city of Macedonia.

70. *Andros.*] An iſland and town of Phrygia the Leſſer, ſituate in the Ægean Sea.

—— *Samos.*] An iſland in the Ionian Sea, weſt of the bay of Corinth, now under the republic of Venice, now Cephalonie.

—— *Tralles.*] A city of Leſſer Aſia between Caria and Lydia.

—— *Alabanda.*] A city of Caria in the Leſſer Aſia.

71. *Æſquiliæ.*] The Mons Æſquilinus, one of the ſeven hills in Rome; ſo called from eſculus—a beech-tree, of which many grew upon it. See AINSW.

—— *The hill named, &c.*] The collis viminalis, another of the ſeven hills on which Rome was built; ſo called from a wood or grove of oſiers which grew upon it. There was an altar there to Jupiter, under the title of Jupiter Viminalis.

Theſe two parts of Rome may ſtand (by ſynec.) for Rome itſelf: or perhaps theſe were parts of it where theſe foreigners chiefly ſettled.

72. *The bowels, &c.*] Inſinuating themſelves, by their art and ſubtlety, into the intimacy of great and noble families, ſo as to become their confidents and favourites, their vitals as it were, inſomuch that, in time, they govern the whole: and, in ſome inſtances, become their heirs, and thus lords over the family poſſeſſions. See Sat. ii. 58, notes. The wheedling and flattering rich people, in order to become their heirs, are often mentioned in Juvenal—ſuch people were called captatores.

Ingenium velox, audacia perdita, ſermo
Promptus, & Iſæo torrentior: ede quid illum
Eſſe putes? quemvis hominem ſecum attulit ad nos:
Grammaticus, Rhetor, Geometres, Pictor, Aliptes,
Augur, Schœnobates, Medicus, Magus: omnïa novit.
Græculus eſuriens in cœlum, juſſeris, ibit.

Ad ſummum non Maurus erat, nec Sarmata, nec Thrax,
Qui ſumpſit pennas, mediis ſed natus Athenis.
Horum ego non fugiam conchylia? me prior ille
Signabit? fultuſque toro meliore recumbet,
Advectus Romam, quo pruna & coctona, vento?

73. *A quick wit.*] Ingenium velox—Ingenium is a word of many meanings; perhaps, here, joined with velox, it might be rendered, a ready invention.

—— *Deſperate impudence.*] That nothing can abaſh or diſmay.

—— *Ready ſpeech.*] Having words at will.

74. *Iſæus.*] A famous Athenian orator, preceptor of Demoſthenes. Torrentior, more copious, flowing with more precipitation and fulneſs, more like a torrent.

74—5. *Say, &c.*] Now by the way, my friend, tell me what you imagine ſuch a man to be—I mean of what calling or profeſſion, or what do you think him qualified for?

—— *What man, &c.*] Well, I'll not puzzle you with gueſſing, but at once inform you, that, in his own ſingle perſon, he has brought with him every character that you can imagine: in ſhort, he is a jack of all trades. As the French ſay—C'eſt un valet a tout faire. Or, as is ſaid of the Jeſuits—Jeſuitus eſt omnis homo.

76. *Anointer.*] Aliptes (from Gr. ἀλείφω, to anoint) he that anointed the wreſtlers, and took care of them. ARNSW.

77. *He knows all things.*] Not only what I have mentioned, but ſo verſatile is his genius, that nothing can come amiſs to him. There is nothing that he does not pretend to the knowledge of.

78. *A hungry Greek.*] The diminutive Græculus is ſarcaſtical. q. d. Let my little Grecian be pinched with hunger, he would undertake any thing you bad him, however impoſſible or improbable—like another Dedalus, he would even attempt to fly into the air.

79. *In fine, &c.*] Ad ſummum—upon the whole, be it obſerved, that the Greeks of old were a dextrous people at contrivance; for the attempt at flying was ſchemed by Dedalus, a native

A quick wit, deſperate impudence, ſpeech
Ready, and more rapid than Iſæus. Say—what do you
Think him to be? He has brought us with himſelf what man you pleaſe:
Grammarian, Rhetorician, Geometrician, Painter, Anointer,
Augur, Rope-dancer, Phyſician, Wizard: he knows all things.
A hungry Greek will go into heaven, if you command.
In fine—he was not a Moor, nor Sarmatian, nor Thracian,
Who aſſumed wings, but born in the midſt of Athens.
Shall I not avoid the ſplendid dreſs of theſe? before me ſhall he
Sign? and ſupported by a better couch ſhall he lie at table,
Brought to Rome by the ſame wind as plumbs and figs?

native of Athens. No man of any other country has the honour of the invention.

81. *The ſplendid dreſs.*] Conchylia—ſhell-fiſh—the liquor thereof made purple, or ſcarlet-colour: called alſo murex. Conchylium, by meton. ſignifies the colour itſelf; alſo garments dyed therewith, which were very expenſive, and worne by the nobility and other great people.

Shall not I fly, fugiam, avoid the very ſight of ſuch garments, when worne by ſuch fellows as theſe, who are only able to wear them by the wealth which they have gotten, by their craft and impoſition?

81—2. *Sign before me?*] Set his name before mine, as a witneſs to any deed, &c. which we may be called upon to ſign.

82. *Supported by a better couch, &c.*] The Romans lay on couches at their convivial entertainments—theſe couches were ornamented more or leſs, ſome finer and handſomer than others, which were occupied according to the quality of the gueſts. The middle couch was eſteemed the moſt honourable place, and ſo in order from thence. Muſt this vagabond Greek take place of me at table, ſays Umbritius, as if he were above me in point of quality and conſequence? As we ſhould ſay—Shall he ſit above me at table? Hor. Lib. ii. Sat. viii. l. 20—3. deſcribes an arrangement of the company at table.

83. *Brought to Rome.*] Advectus—imported from a foreign country, by the ſame wind, and in the ſame ſhip, with prunes, and little figs, from Syria. Theſe were called coctona, or cottana; as ſuppoſed, from Heb. קטן little. Mart. Lib. xiii. 28. parva cottana.

Uſque adeò nihil eſt, quòd noſtra infantia cœlum
Hauſit Aventini, baccâ nutrita Sabinâ?
Quid!—quòd adulandi gens prudentiſſima laudat
Sermonem indocti, faciem deformis amici,
Et longum invalidi collum cervicibus æquat
Herculis, Antæum procul à tellure tenentis—
Miratur vocem anguſtam, quâ deteriùs nec
Ille ſonat, quo mordetur gallina marito!
Hæc eadem licet & nobis laudare: ſed illis

Syria peculiares habet arbores, in ficorum genere. Caricas, & minores ejus generis, quæ coctana vocant. Plin. Lib. xiii. c. 5.

Juvenal means to ſet forth the low origin of theſe people: that they, at firſt, were brought out of Syria to Rome, as dealers in ſmall and contemptible articles. Or he may mean, that as ſlaves they made a part of the cargo, in one of theſe little trading veſſels. See Sat. i. 110—11.

85. *Aventinus, &c.*] One of the ſeven hills of Rome; ſo called from Avens, a river of the Sabines. AINSW. Umbritius here, with a patriotic indignation at the preference given to foreigners, aſks—What! is there no privilege in having drawn our firſt breath in Rome? no pre-eminence in being born a citizen of the firſt city in the world, the conqueror and miſtreſs of all thoſe countries from whence theſe people came? Shall ſuch fellows as theſe not only vie with Roman citizens, but be preferred before them?

—— *Sabine berry.*] A part of Italy on the banks of the Tiber, once belonging to the Sabines, was famous for olives, here called Bacca Sabina. But we are to underſtand all the nutritive fruits and produce of the country in general. Pro ſpecie genus. Syn. In contradiſtinction to the pruna & coctona, l. 83.

86. *What!*] As if he had ſaid—What! is all the favour and preference which theſe Greeks meet with, owing to their talent for flattery?—are they to be eſteemed more than the citizens of Rome, becauſe they are a nation of baſe ſycophants?

87. *The ſpeech, &c.*] Or diſcourſe, talk, converſation, of ſome ignorant, ſtupid, rich patron, whoſe favour is baſely courted by the moſt barefaced adulation.

—— *Face of a deformed, &c.*] Perſuading him that he is handſome; or that his very deformities are beauties.

88. *The long neck, &c.*] Compares the long crane-neck of ſome

Is it even nothing that our infancy the air
Of Aventinus drew, nouriſhed by the Sabine berry?
What!—becauſe a nation, moſt expert in flattery, praiſes
The ſpeech of an unlearned, the face of a deformed friend,
And equals the long neck of the feeble, to the neck of
Hercules, holding Antæus far from the earth—
Admires a ſqueaking voice: not worſe than which,
He utters, who, being huſband, the hen is bitten!
Theſe ſame things we may praiſe alſo: but to them

ſome puny wretch, to the brawny neck and ſhoulders (cervicibus) of Hercules.

89. *Holding, &c.*] This relates to the ſtory of Antæus, a giant of prodigious ſtrength, who, when knocked down by Hercules, recovered himſelf by lying on his mother earth; Hercules, therefore, held him up in his left hand, between earth and heaven, and, with his right hand, daſhed his brains out.

90. *Admires a ſqueaking voice.*] A ſqueaking, hoarſe, croaking kind of utterance, as if ſqueezed in its paſſage by the narrowneſs of the throat—this he applauds with admiration.

—— *Not worſe, &c.*] He aſſimilates the voice ſo commended, to the harſh ſcreaming ſound of a cock when he crows; or rather to the noiſe which he makes when he ſeizes the hen, on approaching to tread her, when he nips her comb in his beak, and holds her down under him. This muſt be alluded to by the mordetur gallina, &c.

Claverius Paraph. in Juv. iv. reads the paſſage—

—— quâ deteriùs nec
Illa ſonat, quum mordetur gallina marito.

—— worſe than which neither
Doth that ſound, when a hen is bitten by her huſband.

Meaning—that voice which was ſo extolled with admiration by the flatterer, was as bad as the ſcreaming which a hen makes when trodden by the cock, who ſeizes and bites her comb with his beak, which muſt be very painful, and occaſion the noiſe which ſhe makes. However this reading may be rather more agreeable to the fact, yet there does not ſeem to be ſufficient authority to adopt it.

92. *We may praiſe alſo.*] To be ſure we Romans may flatter, but without ſucceſs; we ſhall not be believed: the Greeks are the only people in ſuch credit as to have all they ſay paſs for truth.

93. *Whether*

Creditur. an melior cùm Thaïda ſuſtinet, aut cùm
Uxorem Comœdus agit, vel Dorida nullo
Cultam palliolo? mulier nempe ipſa videtur,
Non perſona loquí: vacua & plana omnia dicas
Infrà ventriculum, & tenui diſtantia rimâ.
Nec tamen Antiochus, nec erit mirabilis illic
Aut Stratocles, aut cum molli Demetrius Hæmo:
Natio comœda eſt: rides? majore cachinno
Concutitur: flet, ſi lachrymas conſpexit amici,
Nec dolet: igniculum brumæ ſi tempore poſcas,
Accipit Endromidem: ſi dixeris, æſtuo, ſudat.

93. *Whether better when he plays, &c.*] Suſtinet—ſuſtains the part of a Thais, or courtezan, or the more decent character of a matron, or a naked ſea nymph: there is no ſaying which a Grecian actor excels moſt in—he ſpeaks ſo like a woman, that you'd ſwear the very woman ſeems to ſpeak, and not the actor. Perſona ſignifies a falſe face, a maſk, a vizor, in which the Grecian and Roman actors played their parts, and ſo by meton. became to ſignify an actor.

This paſſage ſhews, that women's parts were repreſented by men: for which theſe Greeks had no occaſion for any alteration of voice; they differed from women in nothing but their ſex.

94. *Doris, &c.*] A ſea nymph repreſented in ſome play. See AINSW. Doris. Palliolum was a little upper garment: the ſea nymphs were uſually repreſented naked, nullo palliolo, without the leaſt covering over their bodies. Palliolum, dim. of pallium.

98. *Yet neither will Antiochus.*] This perſon, and the others mentioned in the next line, were all Grecian comedians; perhaps Hæmus, from the epithet molli, may be underſtood to have been peculiarly adapted to the performance of female characters.

All theſe, however we may admire them at Rome, would not be at all extraordinary in the country which they came from—Illic—for all the Grecians are born actors, there is therefore nothing new, or wonderful, there, in repreſenting aſſumed characters, however well: it is the very characteriſtic of the whole nation to be perſonating and imitative. See AINSW. Comœdus-a-um.

100. *Do you laugh?*] The poet here illuſtrates what he had ſaid, by inſtances of Grecian adulation of the moſt ſervile and meaneſt kind.

If

Credit is given. Whether is he better when he plays Thais,
or when
The comedian acts a wife, or Doris with no
Cloke dreſſed? truly a woman herſelf ſeems to ſpeak,
Not the actor: you would declare
It was a real woman in all reſpects.
Yet neither will Antiochus, nor admirable there will
Either Stratocles, or Demetrius, with ſoft Hæmus, be:
The nation is imitative. Do you laugh? with greater
laughter
Is he ſhaken: he weeps, if he has ſeen the tears of a friend,
Not that he grieves: if in winter-time you aſk for a little
fire,
He puts on a great-coat: if you ſhould ſay—"I am hot"—
he ſweats.

If one of their patrons happens to laugh, or even to ſmile, for ſo rideo alſo ſignifies, the paraſite ſets up a loud horſe-laugh, and laughs aloud, or as the word concutitur implies, laughs ready to ſplit his ſides, as we ſay.

101. *He weeps, &c.*] If he finds his friend in tears, he can humour this too; and can ſqueeze out a lamentable appearance of ſorrow, but without a ſingle grain of it.

102. *If in winter time you aſk, &c.*] If the weather be cold enough for the patron to order a little fire, the verſatile Greek inſtantly improves on the matter, and puts on a great thick gown—endromidem—a ſort of thick rug, uſed by wreſtlers, and other gymnaſiaſts, to cover them after their exerciſe, leſt they ſhould cool too faſt.

103. *I am hot, &c.*] If the patron complains of heat—the other vows that he is all over in a ſweat.

Shakeſpear has touched this ſort of character ſomething in the way of Juvenal—Hamlet, Act v. Sc. iv.—where he introduces the ſhort but well-drawn character of Oſrick, whom he repreſents as a complete temporizer with the humours of his ſuperiors.

HAM. *Your bonnet to his right uſe—'tis for the head.*
OSR. *I thank your lordſhip, 'tis very hot.*
HAM. *No, believe me, 'tis very cold—the wind is northerly.*
OSR. *It is indifferent cold, my lord, indeed.*
HAM. *But yet, methinks, it is very ſultry, and hot, for my complexion.*

OSR.

Non ſumus ergo pares: melior qui ſemper, & omni
Nocte dieque poteſt alienum ſumere vultum;
A facie jactare manus, laudare paratus,
Si bene ructavit, ſi rectùm minxit amicus,
Si trulla inverſo crepitum dedit aurea fundo.
Præterea ſanctum nihil eſt, & ab inguine tutum:
Non matrona laris, non filia virgo, neque ipſe

OSR. *Exceedingly, my lord, it is very ſultry, as it were, I can't tell how.*——

But Terence has a full length picture of one of theſe Grecian paraſites, which he copied from Menander. See Ter. Eun. the part of Gnatho throughout: than which, nothing can be more exquiſitely drawn, or more highly finiſhed.

This, by the way, juſtifies Juvenal in tracing the original of ſuch characters from Greece. Menander lived about 350 years before Chriſt. Terence died about 159 years before Chriſt.

104. *We are not equals.*] We Romans are no match for them—they far exceed any thing we can attempt in the way of flattery.

—— *Better is he, &c.*] He who can watch the countenance of another perpetually, and, night and day, as it were, practiſe an imitation of it, ſo as to coincide, on all occaſions, with the particular look, humour, and diſpoſition of others, is better calculated for the office of a ſycophant, than we can pretend to be.

106. *Caſt from the face, &c.*] This was ſome action of complimentary addreſs, made uſe of by flatterers. He who did this, firſt brought the hand to his mouth, kiſſed his hand, then ſtretched it out towards the perſon whom he meant to ſalute, and thus was underſtood to throw, or reach forth, the kiſs which he had given to his hand.

To this purpoſe Salmaſius explains the phraſe—a facie jactare manus.

This exactly coincides with what we call kiſſing the hand to one. This we ſee done frequently, where perſons ſee one another at a diſtance in crowded public places, or are paſſing each other in carriages, and the like, where they cannot get near enough to ſpeak together; and this is looked upon as a token of friendly courteſy and civility. The action is performed much in the manner above deſcribed, and is common among us.

It is ſo uſual to look on this as a token of civility, that it is one of the firſt things which children, eſpecially of the higher ſort, are taught—ſometimes it is done with one hand, ſometimes with both.

According to this interpretation, we may ſuppoſe, that theſe flatterers

We are not therefore equals: better is he, who always,
and all
Night and day, can aſſume another's countenance,
Caſt from the face the hands, ready to applaud,
If his friend hath belched well, or rightly made water;
If the golden cup hath given a crack, from the inverted
bottom.
Moreover, nothing is ſacred or ſafe from their luſt,
Not the matron of an houſehold, not a virgin-daughter,
not

flatterers were very laviſh of this kind of ſalutation, towards thoſe whoſe favour they courted.

Bringing the hand to the mouth and kiſſing it, as a token of reſpect, is very antient; we read of it in Job xxxi. 26, 27, as an action of even religious worſhip, which the idolaters paid to the hoſt of heaven.

107. *Hath belched well.*] By theſe ridiculous inſtances, the poet means to ſhew, that their adulation was of the moſt ſervile and abject kind.

108. *If the golden cup, &c.*] Trulla ſignifies a veſſel, or cup, to drink with; they were made of various materials, but the rich had them of gold.

When the great man had exhauſted the liquor, ſo that the cup was turned bottom upwards before he took it from his mouth, and then ſmacked his lips ſo loud as to make a kind of echo from the bottom of the cup (an action frequent among jovial companions) this too was a ſubject of praiſe and commendation. This paſſage refers to the Grecian cuſtom of applauding thoſe who drank a large veſſel at a draught.

Perhaps ſuch paraſites looked on ſuch actions as are above mentioned, paſſing before them, as marks of confidence and intimacy, according to that of Martial, Lib. x.

Nil aliud video quo te credamus amicum,
Quàm quòd me coram pedere, Criſpe, ſoles.

A ſenſe like that of theſe lines of Martial, is given to Juvenal's crepitum dedit by ſome commentators; but as dedit has the aurea trulla for its nominative caſe, the ſenſe above given ſeems to be neareſt the truth.

Such ſervile flatterers as theſe have been the growth of all climes, the produce of all countries. See Hor. Ar. Poet. l. 428—33.

109. *Moreover, &c.*] In this and the two following lines, Umbritius inveighs againſt their monſtrous and miſchievous luſt.

111. *As*

Sponſus lævis adhuc, non filius antè pudicus.
Horum ſi nihil eſt, aulam reſupinat amici:
Scire volunt ſecreta domûs, atque inde timeri.
Et quoniam cœpit Græcorum mentio, tranſi
Gymnaſia, atque audi facinus majoris abollæ. 115
Stoïcus occîdit Baream, delator amicum,
Diſcipulumque ſenex, ripâ nutritus in illâ,

111. *As yet ſmooth.*] Sleek, ſmooth faced, not yet having hair on his face.—Sponſus here means a young wooer who is ſuppoſed to be paying his addreſſes to a daughter of the family, in order to marry her; even he can't be ſafe from the attempts of theſe vile Greeks.

—— *Before chaſte.*] i. e. Before ſome filthy Grecian came into the family.

112. *He turns the houſe, &c.*] Aula ſignifies a fore court, or an hall, belonging to a houſe: here it is put (by ſynec.) for the houſe itſelf: by catachreſis for the family in the houſe.

Reſupino is a word rather of an obſcene import, and here uſed metaphorically, for prying into the ſecrets of the family. See AINSW. Reſupino.

Holyday obſerves, that the ſcholiaſt reads aviam (not aulam) as if theſe fellows, ſooner than fail, would attack the grandmother if there were nobody elſe. But though this reading gives a ſenſe much to our poet's purpoſe, yet as it is not warranted by copy, as aulam is, the latter muſt be preferred. Amici here means—of his patron, who has admitted him into his family.

113. *And thence be feared.*] Leſt they ſhould reveal and publiſh the ſecrets which they become poſſeſſed of. See before, l. 50—7.

Farnaby, in his note on this place, mentions an Italian proverb, which is much to the purpoſe.

Servo d'altrui ſi fà, chi dice il ſuo ſecreto a chi no 'l ſa.

"He makes himſelf the ſervant of another, who tells his "ſecret to one that knows it not."

114. *And becauſe mention, &c.*] q. d. And, by the way, as I have begun to mention the Greeks.

—— *Paſs over, &c.*] Tranſi—Imp. of tranſeo, to paſs over or through—alſo to omit—or ſay nothing of—to paſs a thing by, or over.

Each of theſe ſenſes is eſpouſed by different commentators. Thoſe who are for the former ſenſe, make the paſſage mean thus—"Talking of Greeks, let us paſs through their "ſchools,

The wooer himſelf, as yet ſmooth, not the ſon before chaſte.
If there be none of theſe, he turns the houſe of his friend
upſide down:
They will know the ſecrets of the family, and thence be feared.
And becauſe mention of Greeks has begun, paſs over
The ſchools, and hear a deed of the greater Abolla.
A Stoic killed Bareas, an informer his friend,
And an old man his diſciple, nouriſhed on that bank,

" ſchools, ſo as to ſee and obſerve what is going forward " there."

The others make the ſenſe to be—" Omit ſaying any thing " of the ſchools; bad as they may be, they are not worth men- " tioning, in compariſon of certain other worſe things."

I rather think with the former, whoſe interpretation ſeems beſt to ſuit with the—& audi—in the next ſentence. q. d. " As " we are talking of the Grecians, I would deſire you to paſs " from the common herd, go to the ſchools, take a view of their " philoſophers, and hear what one of their chiefs was guilty " of."

115. *The ſchools.*] Gymnaſia, here, ſignifies thoſe places of exerciſe, or ſchools, where the philoſophers met for diſputation, and for the inſtruction of their diſciples. See AINSW. Gymnaſium.

—— *A deed.*] Facinus, in a bad ſenſe, means a foul act, a villainous deed, a ſcandalous action.

—— *Greater abolla.*] Abolla was a ſort of cloke, worne by ſoldiers, and alſo by philoſophers. The abolla of the ſoldiers was leſs than the other, and called minor abolla—that of the philoſopher, being larger, was called major abolla.

Juvenal alſo uſes the word abolla (Sat. iv. 76.) for a ſenator's robe.

Here, by meton. it denotes the philoſopher himſelf.

116. *Stoic.*] One of the ſtraiteſt ſects of philoſophers among the Greeks. See AINSW. Stoici-orum.

—— *Killed, &c.*] By accuſing him of ſome crime for which he was put to death. This was a practice much encouraged by the emperors Nero and Domitian, and by which many made their fortunes. See note on Sat. i. 32—3.

—— *Bareas.*] The fact is thus related by Tacitus, Ann. vi. " P. Egnatius" (the Stoic above mentioned) " circumvented " by falſe teſtimony Bareas Soranus, his friend and diſciple, " under Nero."

117. *His diſciple.*] To whom he owed protection.

—— *Nouriſhed on that bank, &c.*] By this periphraſis we are

Ad quam Gorgonei delapſa eſt penna caballi.
Non eſt Romano cuiquam locus hic, ubi regnat
Protogenes aliquis, vel Diphilus, aut Erimanthus,
Qui gentis vitio nunquam partitur amicum;
Solus habet. Nam cùm facilem ſtillavit in aurem
Exiguum de naturæ, patriæque veneno,
Limine ſummoveor: perièrunt tempora longi
Servitii: nuſquam minor eſt jactura clientis.
Quod porrò officium (ne nobis blandiar) aut quod
Pauperis hîc meritum, ſi curet nocte togatus

are to underſtand, that this Stoic was originally bred at Tarſus, in Cilicia, a province of antient Greece, which was built by Perſeus, on the banks of the river Cydnus, on the ſpot where his horſe Pegaſus dropped a feather out of his wing. He called the city Ταρσος, which ſignifies a wing, from this event.

118. *Gorgonean.*] The winged horſe Pegaſus was ſo called, becauſe he was ſuppoſed to have ſprung from the blood of the gorgon Meduſa, after Perſeus had cut her head off.

119. *For a Roman.*] We Romans are ſo undermined and ſupplanted by the arts of theſe Greek ſycophants, that we have no chance left us of ſucceeding with great men.

120. *Some Protogenes.*] The name of a famous and cruel perſecutor of the people under Caligula. See Ant. Univ. Hiſt. vol. xiv. p. 302.

—— *Diphilus.*] A filthy favourite and minion of Domitian.

—— *Erimantus.*] From ερις, ſtrife, and μαντις, a prophet—i. e. a foreteller of ſtrife. This name denotes ſome notorious informer.

The ſenſe of this paſſage ſeems to be—"There is now no "room for us Romans to hope for favour and preferment, where "nothing but Greeks are in power and favour, and theſe ſuch "wretches as are the willing and obſequious inſtruments of "cruelty, luſt, and perſecution."

121. *Vice of the nation.*] (See before, l. 86.) That mean and wicked art of engroſſing all favour to themſelves.

—— *Never ſhares a friend.*] With any body elſe.

122. *He alone has him.*] Engages and keeps him wholly to himſelf.

—— *He hath dropped, &c.*] Stillavit—hath inſinuated by gentle, and almoſt imperceptible degrees.

—— *Into his eaſy ear.*] i. e. Into the ear of the great man, who eaſily liſtens to all he ſays.

123. *The poiſon of his nature.*] Born, as it were, with the malicious

At which a feather of the Gorgonean horſe dropped down.
No place is here for any Roman, where reigns
Some Protogenes, or Diphilus, or Erimantus,
Who, from the vice of his nation, never ſhares a friend,
He alone hath him: for, when he has dropp'd into his easy ear
A little of the poiſon of his nature, and of his country,
I am removed from the threſhold:—times of long ſervice
Are paſt and gone—no where is the loſs of a client leſs.
Moreover, what is the office (that I may not flatter ourſelves) or what
The merit of a poor man here, if a client takes care by night

malicious propenſity of advancing themſelves by injuring others.

123. *And of his country.*] Greece—the very characteriſtic of which is this ſort of ſelfiſhneſs.

124. *I am removed, &c.*] No longer admitted within my patron or friend's doors.

—— *Paſt and gone.*] Periêrunt—lit.—have periſhed. My long and faithful ſervices are all thrown away, forgotten, periſhed out of remembrance, and are as if they had never been.

125. *No where, &c.*] There is no part of the world, where an old client and friend is more readily caſt off, and more eaſily diſmiſſed, than they are at Rome: or where this is done with leſs ceremony, or felt with leſs regret.

Look round the world, what country will appear,
Where friends are left with greater eaſe than here?
DRYDEN.

The word jactura ſignifies any loſs or damage, but its proper meaning is, loſs by ſhipwreck, caſting goods overboard in a ſtorm. The old friends and clients of great men, at Rome, were juſt as readily and effectually parted with.

126. *What is the office.*] Officium—buſineſs—employment—ſervice.

—— *That I may not flatter, &c.*] q. d. Not to ſpeak too highly in our own commendation, or as over-rating ourſelves and our ſervices.

127. *What the merit, &c.*] What does the poor client deſerve for the aſſiduous and punctual execution of his office towards his patron.

Currere, cùm Prætor lictorem impellat, & ire
Præcipitem jubeat, dudum vigilantibus orbis,
Ne prior Albinam, aut Modiam collega ſalutet? 130
Divitis hîc ſervi claudit latus ingenuorum
Filius: alter enim, quantum in legione Tribuni

127. *If a client.*] So togatus ſignifies here. It was uſual for great men, on theſe occaſions, to have a number of their dependents and clients to attend them: thoſe who went before, were called anteambulones—thoſe who followed, clientes togati, from the toga, or gown, worne by the common people.

—— *Takes care.*] Makes it his conſtant buſineſs.

127—8. *By night to run.*] To poſt away after his patron, before day-break, to the early levees of the rich.

Theſe early ſalutations, or viſits, were commonly made with a view to get ſomething from thoſe to whom they were paid; ſuch as perſons of great fortune who had no children, rich widows who were childleſs, and the like. He who attended earlieſt, was reckoned to ſhew the greateſt reſpect, and ſuppoſed himſelf to ſtand faireſt in the good graces, and, perhaps, as a legatee in the wills, of ſuch perſons as he viſited and complimented.

The word currere, implies the haſte which they made to get firſt.

128. *The Prætor drives on, &c.*] The Prætor was the chief magiſtrate of the city. He was preceded by officers called lictors, of which there were twelve, who carried the inſignia of the Prætor's office—viz. an ax tied up in a bundle of rods, as emblems of the puniſhment of greater crimes by the former, and of ſmaller crimes by the latter. The lictors were ſo called from the ax and rods bound or tied (ligati) together. So lector, from lego, to read.

So corrupt were the Romans, that not only the nobles, and other great men, but even their chief magiſtrates, attended with their ſtate-officers, went on theſe mercenary and ſcandalous errands, and even haſtened on the lictors (who, on other occaſions, marched ſlowly and ſolemnly before them) for fear of being too late.

129. *To go precipitate.*] Headlong, as it were, to get on as faſt as they could.

—— *The childleſs, &c.*] Orbus ſignifies a child that has loſt its parents, parents that are bereaved of children, women who have loſt their huſbands without iſſue, &c.—this laſt (as appears from the next line) ſeems to be the ſenſe of it here.

Theſe ladies were very fond of being addreſſed and complimented at their levees, by the flattering viſitors who attended there, and were ready very ſoon in the morning, even up before day-

To run, when the Prætor drives on the lictor, and to go
Precipitate commands him (the childleſs long ſince awake)
Leſt firſt his colleague ſhould ſalute Albina or Modia?
Here, the ſon of a rich ſlave cloſes the ſide of the
Free-born: but another, as much as in a legion Tribunes

day-light, for their reception. The Prætor drives on his attendants as faſt as he can, leſt he ſhould not be there firſt, or ſhould diſoblige the ladies by making them wait.

The childleſs matrons are long ſince awake,
And for affronts the tardy viſits take. DRYDEN.

130. *Leſt firſt his colleague.*] Another reaſon for the Prætor's being in ſuch a hurry, was to prevent his colleague in office from being there before him.

It is to be obſerved, that, though at firſt there was but one Prætor, called Prætor Urbanus, yet, as many foreigners and ſtrangers ſettled at Rome, another Prætor was appointed to judge cauſes between them, and called Prætor Peregrinus.

Juvenal gives us to underſtand, that, on ſuch occaſions, both were equally mean and mercenary.

—— *Albina or Modia.*] Two rich and childleſs old widows, to whom theſe profligate fellows paid their court, in hopes of inheriting their wealth.

This paſſage, from l. 126 to 130, inclusive, relates to what Umbritius had juſt ſaid, about the very eaſy manner in which the great men at Rome got rid of their poor clients, notwithſtanding their long and faithful ſervices: q. d. "I don't mean "to boaſt, or to rate our ſervices too high; but yet, as in the "inſtance here given, and in many others which might be "mentioned, when what we do, and what we deſerve, are "compared together, and both with the ungrateful return we "meet with, in being turned off to make room for the Grecian "paraſites, ſurely this will be allowed me as another good rea-"ſon for my departure from Rome."

131. *Here.*] At Rome.

—— *The ſon of a rich ſlave, &c.*] A perſon of mean and ſervile extraction, whoſe father, originally a ſlave, got his freedom, and by ſome means or other acquired great wealth.

The ſons of ſuch were called libertini.

—— *Cloſes the ſide.*] Walks cloſe to his ſide in a familiar manner: perhaps, as we ſay, arm in arm, thus making himſelf his equal and intimate.

131—2. *The free-born.*] Of good extraction—a gentleman of liberal birth, of a good family—ſuch were called ingenui.

The poet ſeems alike to blame the inſolence of theſe upſtarts,

Accipiunt, donat Calvinæ, vel Catienæ,
Ut ſemel atque iterùm ſuper illam palpitet: at tu
Cùm tibi veſtiti facies ſcorti placet, hæres,
Et dubitas altâ Chionem deducere ſellâ.
Da teſtem Romæ tam ſanctum, quam fuit hoſpes
Numinis Idæi: procedat vel Numa, vel qui
Servavit trepidam flagranti ex æde Minervam:

who aimed at a freedom and intimacy with their betters; and the meanneſs of young men of family, who ſtooped to intimacies with ſuch low people.

132. *Another.*] Of theſe low-born people, inheriting riches from his father.

—— *The Tribunes.*] He means the Tribuni Militum, of which there were ſix to each legion or regiment, which conſiſted of ten companies or troops.

133. *Gives to Calvina, or Catiena.*] He ſcruples not to give as much as the pay of a Tribune amounts to, to purchaſe the favours of theſe women—who, probably, were courtezans of notorious characters, but held their price very high.

134. *But thou.*] q. d. But thou, my friend Juvenal, and ſuch prudent and frugal people as thou art, if thou art taken with the pretty face of ſome harlot, whoſe price is high, thou doſt heſitate upon it, and haſt doubts upon thy mind concerning the expediency of laviſhing away large ſums for ſuch a purpoſe.

135. *Well-dreſſed.*] Veſtitus means, not only apparelled—but decked and ornamented. AINSW. Some are for underſtanding veſtiti, here, as ſynonymous with togati, to expreſs a low ſtrumpet (ſee Sat. ii. 70, and note) but I find no authority for ſuch a meaning of the word veſtitus.

136. *Chione.*] Some ſtately courtezan of Rome, often ſpoken of by Martial. See Lib. i. Epigr. 35, 93, & al. So called from Gr. χιων, ſnow.

—— *Her high chair.*] Sella ſignifies a ſedan chair, borne aloft on men's ſhoulders: which, from the epithet altâ, I take to be meant in this place—q. d. While theſe upſtart fellows care not what ſums they throw away upon their whores, and refrain from no expence, that they may carry their point, their betters are more prudent, and grudge to laviſh away ſo much expence upon their vices, though the fineſt, beſt-dreſſed, and moſt ſumptuouſly-attended woman in Rome were the object in queſtion.

—— *To lead forth.*] Deducere—to hand her out of her ſedan, and to attend her into her houſe.

Many other ſenſes are given of this paſſage, as may be ſeen in Holyday, and in other commentators; but the above ſeems, to

Receive, preſents to Calvina, or Catiena,
That once and again he may enjoy her: but thou
When the face of a well-dreſſed harlot pleaſes thee, heſitateſt,
And doubteſt to lead forth Chione from her high chair.
Produce a witneſs at Rome, as juſt as was the hoſt
Of the Idean deity: let even Numa come forth, or he who
Preſerved trembling Minerva from the burning temple:

to me, beſt to apply to the poet's ſatire on the inſolent extravagance of theſe low-born upſtarts, by putting it in oppoſition to the more decent prudence and frugality of their betters.

Dryden writes as follows—

> But you, poor ſinner, tho' you love the vice,
> And like the whore, demur upon the price:
> And, frighted with the wicked ſum, forbear
> To lend an hand, and help her from the chair.

As to tranſlating (as ſome have done) veſtiti by the word—maſk'd, it is totally incongruous with the reſt of the ſentence; for how can a face, with a maſk on, be ſuppoſed to pleaſe, as it muſt be concealed from view?—Beſides, it is not ſaid veſtita facies, but facies veſtiti ſcorti.

However, it ſeems not very probable, that the poet only means to ſay, that the man heſitated, and doubted about coming up to the price of Chione, becauſe he was ſo poor that he had it not to give her, as ſome would inſinuate; for a man can hardly heſitate, or doubt, whether he ſhall do a thing that it is out of his power to do.

137. *Produce a witneſs.*] Umbritius, here, proceeds to freſh matter of complaint againſt the corruption of the times, inſomuch that the truth of a man's teſtimony was eſtimated, not according to the goodneſs of his character, but according to the meaſure of his property.

137—8. *The hoſt of the Idean deity.*] Scipio Naſica, adjudged by the ſenate to be one of the beſt of men. He received into his houſe an image of the goddeſs Cybele, where he kept it until a temple was built for it. She had various names from the various places where ſhe was worſhipped, as Phrygia, Idæa, &c. Ida was a high hill in Phrygia, near Troy, ſacred to Cybele. See Virg. Æn. x. 252.

—— *Numa.*] See before, notes on l. 12. He was a virtuous and religious prince.

139. *Preſerved trembling Minerva.*] Lucius Metellus, the high prieſt, preſerved the palladium, or ſacred image of Minerva, out of the temple of Veſta, where it ſtood trembling, as

Protinus ad cenſum; de moribus ultima fiet
Quæſtio: quot paſcit ſervos? quot poſſidet agri
Jugera? quam multâ, magnâque paropſide cœnat?
QUANTUM QUISQUE SUA NUMMORUM SERVAT IN ARCA,
TANTUM HABET ET FIDEI. jures licèt & Samothracum,
Et noſtrorum aras, contemnere fulmina pauper
Creditur, atque Deos, Dîs ignoſcentibus ipſis.
Quid, quòd materiam præbet cauſaſque jocorum
Omnibus hic idem, ſi fœda & ſciſſa lacerna,
Si toga ſordidula eſt, & ruptâ calceus alter
Pelle patet: vel ſi conſuto vulnere craſſum
Atque recens linum oſtendit non una cicatrix?

it were, for its ſafety when that temple was on fire. Metellus loſt his eyes by the flames.

140. *Immediately as to income, &c.*] q. d. Though a man had all their ſanctity, yet would he not gain credit to his teſtimony on the ſcore of his integrity, but in proportion to the largeneſs of his income: this is the firſt and immediate object of enquiry. As to his moral character, that is the laſt thing they aſk after.

142. *In how many, &c.*] What ſort of a table he keeps. See AINSW.—Paropſis.

144. *Swear by the altars.*] Jurare aras—ſignifies to lay the hands on the altar, and to ſwear by the gods. See Hor. Epiſt. Lib. ii. Epiſt. i. l. 16. AINSW. Juro. Or rather, as appears from Hor. to ſwear in or by the name of the god to whom the altar was dedicated.

145. *Samothracian.*] Samothrace was an iſland near Lemnos, not far from Thrace, very famous for religious rites. From hence, Dardanus, the founder of Troy, brought into Phrygia the worſhip of the DII MAJORES; ſuch as Jupiter, Minerva, Mercury, &c. From Phrygia, Æneas brought them into Italy.

—— *Our gods.*] Our tutelar deities—Mars and Romulus. See Sat. ii. l. 126, 128. q. d. Were you to ſwear ever ſo ſolemnly.

—— *A poor man, &c.*] As credit is given, not in proportion to a man's morals, but as he is rich or poor; the former will always gain credit, while the latter will be ſet down as not having the fear, either of the gods, or of their vengeance, and therefore don't ſcruple to perjure himſelf.

146. *The gods themſelves, &c.*] Not puniſhing his perjury,

 but

Immediately as to income, concerning morals will be the last
Enquiry: how many ſervants he maintains? how many acres of land
He poſſeſſes? in how many and great a diſh he ſups?
AS MUCH MONEY AS EVERY ONE KEEPS IN HIS CHEST,
SO MUCH CREDIT TOO HE HAS. Tho' you ſhould ſwear by the altars, both
Of the Samothracian, and of our gods, a poor man to contemn thunder
Is believed, and the gods, the gods themſelves forgiving him.
What, becauſe this fame affords matter and cauſes of jeſts
To all, if his garment be dirty and rent,
If his gown be ſoiled, and one of his ſhoes with torne
Leather be open: or if not one patch only ſhews the coarſe
And recent thread in the ſtitched-up rupture,

but excuſing him, on account of the temptations which he is under from his poverty and want.

147. *What.*] Quid is here elliptical, and the ſenſe muſt be ſupplied.—q. d. What ſhall we ſay more? becauſe it is to be conſidered, that, beſides the diſcrediting ſuch a poor man as to his teſtimony, all the ſymptoms of his poverty are conſtant ſubjects of jeſt and raillery. See AINSW. Quid, N° 2.

—— *This fame.*] Hic idem—this ſame poor fellow.

148. *His garment.*] Lacerna—here, perhaps, means what we call a ſurtout, a ſort of cloak for the keeping off the weather. See AINSW. Lacerna.

149. *Gown.*] Toga—the ordinary dreſs of the poorer ſort. See Sat. i. 3.

—— *Soiled.*] Sordidula, dim. of ſordidus—and ſignifies ſomewhat dirty or naſty.

—— *With torne leather, &c.*] One ſhoe gapes open with a rent in the upper leather.

150—1. The poet's language is here metaphorical—he humouroufly, by vulnere, the wound, means the rupture of the ſhoe; by cicatrix (which is, literally, a ſcar, or ſeam in the fleſh) the awkward ſeam on the patch of the cobbled ſhoe, which exhibited to view the coarſe thread in the new-made ſtitches.

NIL HABET INFELIX PAUPERTAS DURIUS IN SE,
QUAM QUOD RIDICULOS HOMINES FACIT. Exeat, inquit,
Si pudor eſt, & de pulvino ſurgat equeſtri,
Cujus res legi non ſufficit, & ſedeant hîc
Lenonum pueri, quocunque in fornice nati.
Hîc plaudat nitidi præconis filius inter
Pinnirapi cultos juvenes, juveneſque laniſtæ:
Sic libitum vano, qui nos diſtinxit, Othoni.
Quis gener hîc placuit cenſu minor, atque puellæ

153. *Says he.*] i. e. Says the perſon who has the care of placing the people in the theatre.

—— *Let him go out, &c.*] Let the man who has not a knight's revenue go out of the knight's place or ſeat.

It is to be obſerved, that, formerly, all perſons placed themſelves, as they came, in the theatre promiſcuouſly: now, in contempt of the poor, that licence was taken away. Lucius Roſcius Otho, a Tribune of the people, inſtituted a law, that there ſhould be fourteen rows of ſeats, covered with cuſhions, on which the knights were to be ſeated. If a poor man got into one of theſe, or any other, who had not 400 ſeſtertia a year income, which made a knight's eſtate, he was turned out with the utmoſt contempt.

155. *Is not ſufficient for the law.*] i. e. Who has not 400 ſeſtertia a year, according to Otho's law.

156. *The ſons of pimps, &c.*] The loweſt, the moſt baſe-born fellows, who happen to be rich enough to anſwer the conditions of Otho's law, are to be ſeated in the knights ſeats; and perſons of the beſt family are turned out, to get a ſeat where they can, if they happen to be poor. See Hor. Epod. iv. l. 15, 16.

157. *Applaud.*] Take the lead in applauding theatrical exhibitions.—Applauſe was expreſſed, as among us, by clapping of hands.

—— *Crier.*] A low office among the Romans, as among us, who proclaimed the edicts of magiſtrates, public ſales of goods, &c. The poet ſays—nitidi præconis, intimating that the criers got a good deal of money, lived well, were fat and ſleek in their appearance, and affected great ſpruceneſs in their dreſs.

158. *Of a ſword-player.*] Pinnirapi—denotes that ſort of gladiator, called alſo Retiarius, who, with a net which he had in his hand, was to ſurpriſe his adverſary, and catch hold on the creſt of his helmet, which was adorned with peacock's plumes: from pinna, a plume or feather, and rapio, to ſnatch. See Sat. ii. 143, note, where we ſhall find the figure of a fiſh on the helmet;

UNHAPPY POVERTY HAS NOTHING HARDER IN ITSELF
THAN THAT IT MAKES MEN RIDICULOUS. Let him
go out, ſays he,
If he has any ſhame, and let him riſe from the equeſtrian
cuſhion,
Whoſe eſtate is not ſufficient for the law, and let there ſit
here
The ſons of pimps, in whatever brothel born.
Here let the ſon of a ſpruce crier applaud, among
The ſmart youths of a ſword-player, and the youths of a
fencer:
Thus it pleaſed vain Otho, who diſtinguiſhed us.
What ſon-in-law, here, inferior in eſtate, hath pleaſed, and
unequal

helmet; and as pinna alſo means the fin of a fiſh, perhaps this kind of gladiator was called Pinnirapus, from his endeavouring to catch this in his net.

—— *A fencer.*] Laniſta ſignifies a fencing-maſter, one that taught boys to fence.

—— *The youths.*] The ſons—now grown young men—juvenes. Such people as theſe were entitled to ſeats in the fourteen rows of the equeſtrian order, on account of their eſtates: while ſons of nobles, and gentlemen of rank, were turned out becauſe their income did not come up to what was required, by Otho's law, to conſtitute a knight's eſtate.

159. *Thus it pleaſed vain Otho.*] q. d. No ſound or good reaſon could be given for this; it was the mere whim of a vain man, who eſtabliſhed this diſtinction, from his own caprice and fancy, and to gratify his own pride and vanity.

However, Otho's law not only diſtinguiſhed the knights from the plebeians, but the knights of birth from thoſe who were advanced to that dignity by their fortunes or ſervices; giving to the former the firſt rows on the equeſtrian benches. Therefore Hor. Epod. iv. where he treats in the ſevereſt manner Menas, the freedman of Cn. Pompeius, who had been advanced to a knight's eſtate, mentions it as one inſtance of his inſolence and pride, that he ſat himſelf in one of the firſt rows after he became poſſeſſed of a knight's eſtate.

Sedilibuſque magnus in primis eques,
Othone contempto, ſedet.

See FRANCIS, notes in loc.

160. *What ſon-in-law.*] Umbritius ſtill proceeds in ſhewing the

Sarcinulis impar? quis pauper ſcribitur hæres?
Quando in conſilio eſt Ædilibus? agmine facto
Debuerant olim tenues migrâſſe Quirites.
HAUD FACILE EMERGUNT, QUORUM VIRTUTIBUS OBSTAT
RES ANGUSTA DOMI; ſed Romæ durior illis
Conatus: magno hoſpitium miſerabile, magno

the miſeries of being poor, and inſtances the diſadvantages which men of ſmall fortunes lie under with reſpect to marriage.

160. *Inferior in eſtate.*] Cenſus ſignifies a man's eſtate, wealth, or yearly revenue. Alſo a tribute, tax, or ſubſidy, to be paid according to men's eſtates.

According to the firſt meaning of cenſus—cenſu minor may ſignify, that a man's having but a ſmall fortune, unequal to that of the girl to whom he propoſes himſelf in marriage, would occaſion his being rejected, as by no means pleaſing or acceptable to her father for a ſon-in-law.

According to the ſecond interpretation of the word cenſus, cenſu minor may imply the man's property to be too ſmall and inconſiderable for entry in the public regiſter as an object of taxation. The copulative atque ſeems to favour the firſt interpretation, as it unites the two ſentences—as if Umbritius had ſaid—Another inſtance, to ſhew how poverty renders men contemptible at Rome, is, that nobody will marry his daughter to one whoſe fortune does not equal hers; which proves, that in this, as in all things elſe, money is the grand and primary conſideration.

Themiſtocles, the Athenian general, was of another mind, when he ſaid—"I had rather have a man for my daughter "without money, than money without a man."

161. *Written down heir?*] Who ever remembered a poor man in his will, ſo as to make him his heir?

162. *Ædiles?*] Magiſtrates in Rome, whoſe office it was to overſee the repairs of the public buildings and temples—alſo the ſtreets and conduits—to look to weights and meaſures—to regulate the price of corn and victuals—alſo to provide for ſolemn funerals and plays.

This officer was ſometimes a ſenator, who was called Curulis, a ſellâ curuli, a chair of ſtate made of ivory, carved, and placed, in curru, in a chariot, in which the head officers of Rome were wont to be carried into council.

But there were meaner officers called Ædiles, with a ſimilar juriſdiction in the country towns, to inſpect and correct abuſes in weights and meaſures, and the like. See Sat. x. 101—2.

When,

To the bags of a girl? what poor man written down heir?
When is he in counſel with Ædiles? In a formed body,
The mean Romans ought long ago to have migrated.
THEY DO NOT EASILY EMERGE, TO WHOSE VIRTUES A NARROW
FORTUNE IS A HINDRANCE; but at Rome more hard to them is
The endeavour: a miſerable lodging at a great price, at a great price

When, ſays Umbritius, is a poor man ever conſulted by one of the magiſtrates? his advice is looked upon as not worth having—much leſs can he ever hope to be a magiſtrate himſelf, however deſerving or fit for it.

—— *In a formed body.*] Agmine facto—i. e. collected together in one body, as we ſay. So Virg. Georg. iv. 167, of the bees flying out in a ſwarm againſt the drones. And again, Æn. i. 86, of the winds ruſhing forth together from the cave of Æolus.

163. *Long ago.*] Alluding to the ſedition and the defection of the plebeians, called here tenues Quirites—when oppreſſed by the nobles and ſenators, they gathered together, left Rome, and retired to the Mons Sacer, an hill near the city conſecrated to Jupiter, and talked of going to ſettle elſewhere; but the famous Apologue of Menenius Agrippa, of the belly and the members, prevailed on them to return. This happened about 500 years before Juvenal was born. See An. Un. Hiſt. vol. xi. 383, 403.

—— *Ought to have migrated.*] To have perſiſted in their intention of leaving Rome, and of going to ſome other part, where they could have maintained their independency. See before, l. 60. Quirites.

164. *Eaſily emerge.*] Out of obſcurity and contempt.

—— *Whoſe virtues, &c.*] The exerciſe of whoſe faculties and good qualities is cramped and hindered by the narrowneſs of their circumſtances: and, indeed, poverty will always prevent reſpect, and be an obſtacle to merit, however great it may be. So Hor. Sat. v. Lib. ii. l. 8.

——— Atqui
Et genus & virtus, niſi cum re, vilior algâ eſt.
But high deſcent and meritorious deeds,
Unbleſt with wealth, are viler than ſea-weeds.
FRANCIS.

166. *The endeavour.*] But to them—illis—to thoſe who have

Servorum ventres, & frugi cœnula magno.
Fictilibus cœnare pudet, quod turpe negavit
Tranſlatus ſubitò ad Marſos, menſamque Sabellam,
Contentuſque illic Veneto, duroque cucullo.
Pars magna Italiæ eſt, ſi verum admittimus, in quâ
Nemo togam ſumit, niſi mortuus. Ipſa dierum

have ſmall incomes, the endeavouring to emerge from contempt, is more difficult at Rome than in any other place; becauſe their little is, as it were, made leſs, by the exceſſive dearneſs of even common neceſſaries—a ſhabby lodging, for inſtance; maintenance of ſlaves, whoſe food is but coarſe; a ſmall meal for one's ſelf, however frugal—all theſe are at an exorbitant price.

168. *It ſhameth, &c.*] Luxury and expence are now got to ſuch an height, that a man would be aſhamed to have earthenware at his table.

—— *Which he denied, &c.*] The poet is here ſuppoſed to allude to Curius Dentatus, who conquered the Samnites and the Marſi, and reduced the Sabellans (deſcendents of the Sabines) into obedience to the Romans. When the Samnite ambaſſadors came to him to treat about a league with the Romans, they found him among the Marſi, ſitting on a wooden ſeat near the fire, dreſſing his own dinner, which conſiſted of a few roots, in an earthen veſſel, and offered him large ſums of money—but he diſmiſſed them, ſaying, "I had rather command the rich, "than be rich myſelf; tell your countrymen, that they will "find it as hard to corrupt as to conquer me."

Curius Dentatus was at that time conſul with P. Corn. Rufinus, and was a man of great probity, and who, without any vanity or oſtentation, lived in that voluntary poverty, and unaffected contempt of riches, which the philoſophers of thoſe times were wont to recommend. He might, therefore, well be thought to deny, that the uſe of earthen-ware was diſgraceful, any more than of the homely and coarſe cloathing of thoſe people, which he was content to wear. See Ant. Univ. Hiſt. vol. xii. p. 139.

But, among commentators, there are thoſe, who, inſtead of negavit, are for reading negabit—not confining the ſentiment to any particular perſon, but as to be underſtood in a general ſenſe, as thus—However it may be reckoned diſgraceful, at Rome, to uſe earthen-ware at table, yet he who ſhould ſuddenly be conveyed from thence to the Marſi, and behold their plain and frugal manner of living, as well as that of their neighbours the Sabellans, will deny that there is any ſhame or diſgrace in the

The bellies of ſervants, and a little frugal ſupper at a great price.
It ſhameth to ſup in earthen-ware: which he denied to be diſgraceful,
Who was tranſlated ſuddenly to the Marſi, and to the Sabellan table,
And there was content with a Venetian and coarſe hood.
There is a great part of Italy, if we admit the truth, in which
Nobody takes the gown, unleſs dead. The ſolemnity itſelf of

the uſe of earthen-ware at meals, or of wearing garments of coarſe materials.

This is giving a good ſenſe to the paſſage—but as Juvenal is ſo frequent in illuſtrating his meaning, from the examples of great and good men who lived in paſt times, and as negavit is the reading of the copies, I ſhould rather think that the firſt interpretation is what the poet meant.

169. *Tranſlated ſuddenly.*] On being choſen conſul, he was immediately ordered into Samnium, where he and his colleague acted ſeparately, each at the head of a conſular army. The Marſi lay between the Sabelli and the Samnites.

170. *A Venetian and coarſe hood.*] Venetus-a-um, of Venice—dyed in a Venice-blue, as the garments worne by common ſoldiers and ſailors were. AINSW. This colour is ſaid to be firſt uſed by the Venetian fiſhermen.

The cucullus was a cowl, or hood, made of very harſh and coarſe cloth, which was to pull over the head, in order to keep off the rain.

172. *Unleſs dead.*] It was a cuſtom among the Romans to put a gown on the corpſe when they carried it forth to burial. In many parts of Italy, where they lived in ruſtic ſimplicity, they went dreſſed in the tunica, or jacket, never wearing the toga, the ordinary habit of the men at Rome, all their life time. Umbritius means to prove what he had before aſſerted (l. 165—7.) that one might live in other places at much leſs expence than at Rome. Here he is inſtancing in the article of dreſs.

172. *The ſolemnity, &c.*] The dies feſti—were holidays, or feſtivals, obſerved on ſome joyful occaſions; when people dreſſed in their beſt apparel, and aſſembled at plays and ſhews.

Feſtorum herboſo colitur ſi quando theatro
Majeſtas, tandèmque redit ad pulpita notum
Exodium, cùm perſonæ pallentis hiatum
In gremio matris formidat ruſticus infans:
Æquales habitus illic, ſimilemque videbis
Orcheſtram, & populum: clari velamen honoris,
Sufficiunt tunicæ ſummis Ædilibus albæ.
Hîc ultra vires habitûs nitor: hîc aliquid plus
Quàm ſatis eſt; interdum alienâ ſumitur arcâ.
Commune id vitium eſt: hîc vivimus ambitioſâ
Paupertate omnes: quid te moror? Omnia Romæ

173—4. *A graſſy theatre.*] He here gives an idea of the antient ſimplicity which was ſtill obſerved in many parts of Italy, where, on theſe occaſions, they were not at the expence of theatres built with wood or ſtone, but with turves dug from the ſoil, and heaped one upon another, by way of ſeats for the ſpectators. See Virg. Æn. v. 286—90.

174. *A known farce.*] Exodium (from Gr. ἔξοδος, exitus) was a farce, or interlude, at the end of a tragedy, exhibited to make the people laugh. Notum exodium ſignifies ſome well-known, favourite piece of this ſort, which had been often repreſented.

—— *Stage.*] So pulpitum ſignifies, i. e. that part of the theatre where the actors recited their parts.

175. *The gaping pale-looking maſk.*] Perſona—a falſe face, vizard, or maſk, which the actors wore over the face;—they were painted over with a pale fleſh-colour, and the mouth was very wide open, that the performer might ſpeak through it the more eaſily. Their appearance muſt have been very hideous, and may well be ſuppoſed to affright little children. A figure with one of theſe maſks on may be ſeen in Holyday, p. 55. col. 2. Alſo in the copper-plate, facing the title, of the ingenious Mr. Colman's tranſlation of Terence. See alſo Juv. edit. Caſaubon, p. 73.

177. *Habits are equal there.*] All dreſs alike there; no finical diſtinctions of dreſs are to be found among ſuch ſimple people.

178. *The orcheſtra, &c.*] Among the Greeks, this was in the middle of the theatre, where the Chorus danced. But, among the Romans, it was the ſpace between the ſtage and the common ſeats, where the nobles and ſenators ſat.

No diſtinction of this ſort was made, at thoſe ruſtic theatres, between the gentry and the common people.

178. *The*

Feſtal days, if at any time it is celebrated in a graſſy
Theatre, and at length a known farce returns to the ſtage,
When the gaping of the pale-looking maſk
The ruſtic infant in its mother's boſom dreads:
Habits are equal there, and there alike you will ſee
The orcheſtra and people: the cloathing of bright honour,
White tunics, ſuffice for the chief Ædiles.
Here is a finery of dreſs beyond ability: here is ſomething more
Than enough: ſometimes it is taken from another's cheſt;
That vice is common. Here we all live in ambitious
Poverty:—why do I detain you? All things at Rome

178. *The cloathing of bright honour.*] The chief magiſtrates of theſe country places did not wear, as at Rome, fine robes decked with purple; but were content to appear in tunics, or jackets, white and plain, even when they gave or preſided at theſe aſſemblies. See AINSW. Tunica, N° 1, letter b, under which this paſſage is quoted.

179. *Ædiles.*] See before, l. 162, and note.

180. *Here, &c.*] Here at Rome people dreſs beyond what they can afford.

180—1. *Something more than enough.*] More than is ſufficient for the purpoſe of any man's ſtation, be it what it may—in ſhort, people ſeem to aim at nothing but uſeleſs gawdy ſhew.

181. *Sometimes it is taken, &c.*] This ſuperfluity in dreſs is ſometimes at other people's expence: either theſe fine people borrow money to pay for their extravagant dreſs, which they never repay; or they never pay for them at all—which, by the way, is a vice very common among ſuch people.

182—3. *Ambitious poverty.*] Our poverty, though very great, is not lowly and humble, content with huſbanding, and being frugal of the little we have, and with appearing what we really are—but it makes us ambitious of appearing what we are not, of living like men of fortune, and thus diſguiſing our real ſituation from the world. This is at the root of that diſhoneſty, before mentioned, ſo common now-a-days, of borrowing money, or contracting debts, which we never mean to pay. See l. 181.

183. *Why do I detain you?*] Quid te moror? So Hor. Sat. i. Lib. i. l. 14, 15.

——Ne te morer audi
Quo rem deducam ——

This

Cum pretio. Quid das, ut Coſſum aliquando ſalutes?
Ut te reſpiciat clauſo Veiento labello?
Ille metit barbam, crinem hic deponit amati:
Plena domus libis venalibus: accipe, & illud
Fermentum tibi habe: præſtare tributa clientes
Cogimur, & cultis augere peculia ſervis.
Quis timet, aut timuit gelidâ Prænesſte ruinam;

This is a ſort of phraſe like our—"In ſhort—not to keep you "too long."

184. *With a price.*] Every thing is dear at Rome; nothing is to be had without paying for it—viz. extravagantly. See l. 166—7.

—— *What give you, &c.*] What does it coſt you to bribe the ſervants of Coſſus, that you may get admittance? Coſſus was ſome wealthy perſon, much courted for his riches. Here it ſeems to mean any ſuch great and opulent perſon.

185. *Veiento.*] Some other proud nobleman, hard of acceſs, who, though ſuitors were ſometimes with difficulty admitted to him, ſeldom condeſcended to ſpeak to them.—Hence Umbritius deſcribes him—preſſo labello. Yet even to get at the favour of a look only, it coſt money in bribes to the ſervants for admittance.

186. *One ſhaves the beard.*] On the day when they firſt ſhaved their beard, they were reckoned no longer youths, but men. A feſtival was obſerved on the occaſion among the richer ſort, on which preſents were made: and the miſery was, that the poor were expected to ſend ſome preſent, on pain of forfeiting the favour of the great man. But the poet has a meaning here, which may be gathered from the next note, and from the word amati at the end of this line.

—— *Another depoſits the hair.*] It was uſual for great men to cut off the hair of their minions, depoſit it in a box, and conſecrate it to ſome deity. On this occaſion, too, preſents were made. It was, indeed, cuſtomary for all the Romans to poll their heads at the age of puberty. See Sat. ii. l. 15, and note.

Umbritius ſtill is carrying on his deſign of laſhing the vices of the great, and of ſetting forth the wretchedneſs of the poor—q. d. "A great man can't ſhave his minion for the firſt time, "or poll his head, but preſents are expected on the occaſion "from his poor clients, ill as they can afford them, and preſently there's a houſe-full of cakes ſent in, as offerings to the "favourite."

187. *Venal cakes.*] Theſe were made of honey, meal, and oil,

Are with a price. What give you that ſometimes you
may ſalute Coſſus?
That Veiento may look on you with ſhut lip?
One ſhaves the beard, another depoſits the hair of a
favourite:
The houſe is full of venal cakes: take, and that
Leaven have to thyſelf: we clients to pay tributes
Are compelled, and to augment the wealth of ſpruce ſer-
vants.
Who fears, or hath feared the fall of a houſe in cold
Præneſte,

oil, and ſent, as preſents or offerings, from the poorer to the richer ſort of people, on their birth-days (hence ſome read here libis genialibus) and on other feſtal occaſions. They came in ſuch numbers as to be an object of profit, inſomuch that the new-trimmed favourite ſlave, to whom they were preſented, ſold them for ſome conſiderable ſum. Hence the text ſays—libis venalibus.

187. *Take, &c.*] The language here is metaphorical; cakes have juſt been mentioned, which were leavened, or fermented, in order to make them light. Umbritius is ſuppoſed, from this, to uſe the word fermentum, as applicable to the ideas of anger and indignation, which ferment, or raiſe the mind into a ſtate of fermentation.

Accipe—"there," ſays Umbritius, "take this matter of "indignation, let it work within your mind as it does in mine, "that the poor clients of great men are obliged, even on the "moſt trivial, and moſt infamous occaſions, to pay a tribute "towards the emolument of their ſervants, on pain and peril, "if they do it not, of incurring their diſpleaſure, and being "ſhut out of their doors."

By cultis ſervis, the poet means to mark thoſe particular ſlaves of great men, whoſe ſpruce and gay apparel beſpake their ſituation as favourites—and, indeed, the word cultis may very principally allude to this laſt circumſtance—For the verb colo not only ſignifies to trim, deck, or adorn, but alſo to love, to favour, to be attached to. See AINSW.

Peculia ſeems, here, to imply what we call—vails.

190. *Cold Præneſte.*] A town in Italy, about twenty miles from Rome. It ſtood on an hill, and the waters near it were remarkably cold; from which circumſtance, as well as its high ſituation, it was called gelida Præneſte. Virg. Æn. vii. 682.

Aut poſitis nemoroſa inter juga Volſiniis, aut
Simplicibus Gabiis, aut proni Tiburis arce?
Nos urbem colimus tenui tibicine fultam
Magnâ parte ſui: nam ſic labentibus obſtat
Villicus, & veteris rimæ contexit hiatum: 195
Securos pendente jubet dormire ruinâ.
Vivendum eſt illic, ubi nulla incendia, nulli
Nocte metus: jam poſcit aquam, jam frivola transfert
Ucalegon: tabulata tibi jam tertia fumant:
Tu neſcis; nam ſi gradibus trepidatur ab imis, 200

191. *Volſinium.*] A town in Tuſcany, the ſituation of which was pleaſant and retired.

192. *Simple Gabii.*] A town of the Volſcians, about ten miles from Rome; it was called Simple, becauſe deceived into a ſurrender to Tarquin the Proud, when he could not take it by force; or perhaps from the ſimple and unornamented appearance of the houſes.

—— *The tower of prone Tibur.*] A pleaſant city of Italy, ſituate about ſixteen miles from Rome, on the river Anio: it ſtood on a precipice, and had the appearance of hanging over it. Arx ſignifies the top, ſummit, peak, or ridge of any thing, as of a rock, hill, &c. alſo a tower, or the like, built upon it.

193. *We.*] Who live at Rome.

—— *Propped, &c.*] In many parts of it very ruinous, many of the houſes only kept from falling, by ſhores or props ſet againſt them, to prevent their tumbling down.

194. *The ſteward.*] Villicus—here ſeems to mean ſome officer, like a ſteward or bailiff, whoſe buſineſs it was to overlook theſe matters; a ſort of city-ſurveyor (ſee Sat. iv. 77.) who, inſtead of a thorough repair, only propped the houſes, and plaſtered up the cracks in their walls, which had been opened by their giving way—ſo that, though they might, to appearance, be repaired and ſtrong, yet were ſtill in the utmoſt danger of falling. Villicus may, perhaps, mean, the ſteward, or bailiff, of the great man who was landlord of theſe houſes: it was the ſteward's duty to ſee that repairs were timely and properly done.

196. *He bids us to ſleep, &c.*] If we expreſs any apprehenſion of danger, or appear uneaſy at our ſituation, he bids us diſmiſs our fears, and tells us, that we may ſleep in ſafety, though at the ſame time the houſes are almoſt tumbling about our ears.

Umbritius

Or at Volſinium placed among ſhady hills, or at
Simple Gabii, or at the tower of prone Tibur?
We inhabit a city ſupported by a ſlender prop
In a great part of itſelf; for thus the ſteward hinders
What is falling, and has covered the gaping of an old chink:
He bids us to ſleep ſecure, ruin impending.
There one ſhould live, where there are no burnings, no fears
In the night.—Already Ucalegon aſks for water, already
Removes his lumber: already thy third floors ſmoke:
Thou know'ſt it not: for if they are alarmed from the loweſt ſteps,

Umbritius urges the multitude of ruinous houſes, which threaten the lives of the poor inhabitants, as another reaſon why he thinks it ſafeſt and beſt to retire from Rome.

197. *There one ſhould live, &c.*] As a freſh motive for the removal of Umbritius from Rome, he mentions the continual danger of fire, eſpecially to the poor, who being obliged to lodge in the uppermoſt parts of the houſes in which they are inmates, run the riſque of being burnt in their beds—for which reaſon he thought it beſt to live where there was no danger of houſe-burning, and nightly alarms ariſing from ſuch a calamity.

198. *Already Ucalegon.*] He ſeems here to allude to Virg. Æn. ii. 310—12. where he is giving a deſcription of the burning of the city of Troy—

——Jam Deiphobi dedit ampla ruinam,
Vulcano ſuperante, domus: jam proximus ardet
Ucalegon.——

Some unhappy Ucalegon, ſays Umbritius, who ſees the ruin of his neighbour's houſe, and his own on fire, is calling out for water, is removing his wretched furniture (frivola—trifling, frivolous, of little value) to ſave it from the flames.

199. *The third floors.*] Tabulatum—from tabula, a plank, ſignifies any thing on which planks are laid—ſo the floors of an houſe.

200. *Thou know'ſt it not.*] You a poor inmate, lodged up in the garret, art, perhaps, faſt aſleep, and know nothing of the matter; but you are not in the leſs danger, for if the fire be-

Ultimus ardebit, quem tegula ſola tuetur
A pluviâ; molles ubi reddunt ova columbæ.
Lectus erat Codro Proculâ minor: urceoli ſex
Ornamentum abaci; necnòn & parvulus infra
Cantharus, & recubans ſub eodem marmore Chiron; 205
Jamque vetus Græcos ſervabat ciſta libellos,
Et divina Opici rodebant carmina mures.
Nil habuit Codrus: quis enim negat? & tamen illud
Perdidit infelix totum nil: ultimus autem

gins below, it will certainly reach upwards to the top of the houſe.

200. *If they are alarmed.*] Trepidatur—imperſ. (like concurritur, Hor. Sat. i. l. 7.) if they tremble—are in an uproar—(AINSW.)—from the alarm of fire.

—— *From the loweſt ſteps.*] Gradus is a ſtep or ſtair of an houſe—imis gradibus, then, muſt denote the bottom of the ſtairs, and ſignify what we call the ground-floor.

201. *The higheſt.*] Ultimus, i. e. gradus, the laſt ſtair from the ground, which ends at the garret, or cock-loft (as we call it)—the wretched abode of the poor. This will be reached by the aſcending flames, when the lower part of the houſe is conſumed.

—— *The roof.*] Tegula, lit. ſignifies a tile—a tego, quòd tegat ædes—hence it ſtands for the roof of an houſe.

202. *Where the ſoft pigeons.*] The plumage of doves and pigeons is remarkably ſoft. Perhaps molles, here, has the ſenſe of gentle, tame; for this ſort love to lay their eggs and breed in the roofs of buildings.

203. *Codrus had a bed, &c.*] Umbritius ſtill continues to ſet forth the calamities of the poor, and ſhews, that, under ſuch a calamity as is above mentioned, they have none to relieve or pity them.

Codrus, ſome poor poet—perhaps he that is mentioned, Sat. i. l. 2. which ſee, and the note.

The furniture of his houſe conſiſted of a wretched bed, which was leſs, or ſhorter, than his wife Procula, who is ſuppoſed to have been a very little woman. Minor ſignifies leſs in any kind, whether in length, breadth, or height.

—— *Six little pitchers.*] Urceoli (dim. of urceus) little water-pitchers made of clay, and formed on the potter's wheel.

——— Amphora cæpit
Inſtitui, currente rotâ cur urceus exit?
HOR. ad Piſ. l. 21—2.

The higheſt will burn, which the roof alone defends
From the rain: where the ſoft pigeons lay their eggs.
Codrus had a bed leſs than Procula: ſix little pitchers
The ornament of his cupboard; alſo, underneath, a ſmall
Jug, and a Chiron reclining under the ſame marble.
And now an old cheſt preſerved his Greek books,
And barbarous mice were gnawing divine verſes.
Nothing had Codrus—who forſooth denies it? and yet that ſame
Whole nothing unhappy he loſt. But the utmoſt

204—5. *A ſmall jug.*] Cantharus—a ſort of drinking veſſel, with an handle to it—Attritâ pendebat cantharus anſâ.—Virg. Ecl. vi. 17.

205. *A Chiron reclining, &c.*] A figure of Chiron the centaur in a reclining poſture under the ſame marble, i. e. under the marble ſlab, of which the cupboard was formed, perhaps by way of ſupport to it.

Some ſuppoſe Umbritius to mean, by ſub eodem marmore, that this was a ſhabby figure of Chiron made of the ſame materials with the cantharus—viz. of clay—which he jeeringly expreſſes by marmore, for of this images were uſually made.

206. *An old cheſt, &c.*] This is another inſtance of the poverty of Codrus—he had no book-caſe, or library, but only a few Greek books in an old worm-eaten wooden cheſt.

207. *Barbarous mice, &c.*] Opicus is a word taken from the Opici, an antient, rude, and barbarous people of Italy. Hence the adjective opicus ſignifies barbarous, rude, unlearned.—The poet, therefore, humouroufly calls the mice opici, as having ſo little reſpect for learning, that they gnawed the divine poems, perhaps even of Homer himſelf, which might have been treaſured up, with others, in the cheſt of poor Codrus. See opicus uſed in the above ſenſe, Sat. vi. 454.

Some ſuppoſe opici to be applied to mice, from Gr. ὀπὴ, a cavern—alluding to the holes in which they hide themſelves.

208. *Who denies it?*] By this, it ſhould appear, that the Codrus mentioned here, and in Sat. i. l. 2. are the ſame perſon, whoſe poverty was ſo great, and ſo well known, as to be proverbial. See note, Sat. i. l. 2.

209—10. *The utmoſt addition, &c.*] Ultimus cumulus—the utmoſt height—the top—of his unhappineſs—as the French ſay—Le comble de ſon malheur.—The French word comble evidently comes from Lat. cumulus, which ſignifies, in this connection, that which is over and above meaſure—the heaping

Ærumnæ cumulus, quòd nudum, & fruſta rogantem
Nemo cibo, nemo hoſpitio, tectoque juvabit.

Si magna Aſturii cecidit domus: horrida mater,
Pullati proceres, differt vadimonia Prætor:
Tunc gemimus caſus urbis, tunc odimus ignem:
Ardet adhuc—& jam accurrit, qui marmora donet,
Conferat impenſas: hic nuda & candida ſigna;
Hic aliquid præclarum Euphranoris, & Polycleti;

of any meaſure—when the meaſure is full to the brim, and then more put on, till it ſtands on an heap above, at laſt it comes to a point, and will hold no more. Boyer explains comble to mean—Ce qui peut tenir par deſſus une meſure déja pleine. We ſpeak of accumulated affliction, the height of ſorrow, the completion of misfortune, the finiſhing ſtroke, and the like, but are not poſſeſſed of any Engliſh phraſe, which literally expreſſes the Latin ultimus cumulus, or the French comble du malheur.

210. *Naked.*] Having loſt the few clothes he had by the fire.

—— *Scraps.*] Fruſta—broken victuals, as we ſay.—In this ſenſe the word is uſed, Sat. xiv. 128.

211. *With entertainment.*] So hoſpitium ſeems to mean here, and is to be underſtood, in the ſenſe of hoſpitality, friendly or charitable reception and entertainment:—ſome render it lodging—but this is implied by the next word.

—— *And an houſe.*] Nobody would take him into their houſe, that he might find a place where to lay his head, ſecure from the inclemency of the weather.

Having ſhewn the miſerable eſtate of the poor, if burnt out of houſe and home, as we ſay, Umbritius proceeds to exhibit a ſtrong contraſt, by ſtating the condition of a rich man under ſuch a calamity—by this he carries on his main deſign of ſetting forth the abominable partiality for the rich, and the wicked contempt and neglect of the poor.

212. *Aſturius.*] Perhaps this may mean the ſame perſon as is ſpoken of, l. 29. by the name of Artureus. However, this name may ſtand for any rich man, who, like Aſturius, was admired and courted for his riches.

—— *Hath fallen.*] A prey to the flames—hath been burnt down.

—— *The mother is ghaſtly.*] Mater may here mean the city itſelf.—All Rome is in a ſtate of diſorder and lamentation, and puts on a ghaſtly appearance, as in ſome public calamity—Or, the matrons of Rome, with torne garments and diſhevelled hair, appear in all the horrid ſigns of woe. See Virg. Æn. ii. l. 489.

Addition to his affliction was, that, naked, and begging ſcraps,
Nobody will help him with food, nobody with entertainment, and an houſe.
If the great houſe of Aſturius hath fallen; the mother is ghaſtly,
The nobles ſadly clothed: the Prætor defers recognizances:
Then we lament the misfortunes of the city; then we hate fire:
It burns yet—and now runs one who can preſent marbles,
Can contribute expences: another naked and white ſtatues,
Another ſomething famous of Euphranor and Polycletus;

213. *The nobles ſadly clothed.*] Pullati—clad in ſad-coloured apparel, as if in mourning.

—— *The Prætor, &c.*] The judge adjourns his court, and reſpites the pledges, or bonds, for the ſuitors appearances to a future day.

214. *Then we lament, &c.*] Then we lament the accidents to which the city is liable—particularly the loſs of ſo noble an edifice as the houſe of Aſturius, as if the whole city was involved in the misfortune.

—— *We hate fire.*] We can't bear the very mention of fire. It was cuſtomary for mourners to have no fire in their houſes.—Perhaps this may be meant.

215. *It burns yet.*] i. e. While the houſe is ſtill on fire, before the flames have quite conſumed it.

—— *And now runs one, &c.*] Some officious flatterer of Aſturius loſes no time to improve his own intereſt in the great man's favour, but haſtens to offer his ſervices before the fire has done ſmoking, and to let him know, that he has marble of various kinds, which he wiſhes to preſent him with, for the rebuilding the houſe.

216. *Can contribute expences.*] i. e. Can contribute towards the expence of repairing the damage, by preſenting a large quantity of this fine marble, which was a very expenſive article.

—— *Another, &c.*] Of the ſame ſtamp—as one furniſhes marble to rebuild the outſide of the houſe, another preſents ornaments for the inſide—ſuch as Grecian ſtatues, which were uſually naked, and made of the fineſt white marble.

217. *Another ſomething famous, &c.*] Some famous works of Euphranor and Polycletus, two eminent Grecian ſtatuaries.

Phæcaſianorum vetera ornamenta deorum;
Hic libros dabit, & forulos, mediamque Minervam;
Hic modium argenti: meliora, ac plura reponit
Perſicus orborum lautiſſimus, & meritò jam
Suſpectus, tanquam ipſe ſuas incenderet ædes.
Si potes avelli Circenſibus, optima Soræ,
Aut Fabrateriæ domus, aut Fruſinone paratur,
Quanti nunc tenebras unum conducis in annum:

218. *Of Phæcaſian gods.*] The antient images of the Grecian deities were called Phæcaſian, from φαικασης, calceus albus; becauſe they were repreſented with white ſandals:—probably the ſtatues, here mentioned, had been ornaments of Grecian temples.

219. *Minerva to the waiſt.*] Probably this means a buſt of Minerva, conſiſting of the head, and part of the body down to the middle.

——Pallas to the breaſt. DRYDEN.

Grangius obſerves, that they had their imagines aut integræ, aut dimidiatæ—of which latter ſort was this image of Minerva.

Britannicus expounds mediam Minervam—"Statuam Minervæ in medio reponendam, ad exornandam bibliothecam"—"A ſtatue of Minerva to be placed in the middle, "by way of ornamenting his library."

220. *A buſhel of ſilver.*] A large quantity—a definite for an indefinite—as we ſay—"ſuch a one is worth a buſhel of money"—So the French ſay—un boiſſeau d'ecus. Argenti, here, may either mean ſilver to be made into plate, or ſilver plate already made, or it may ſignify money. Either of theſe ſenſes anſwers the poet's deſign, in ſetting forth the attention, kindneſs, and liberality ſhewn to the rich, and forms a ſtriking contraſt to the want of all theſe towards the poor.

221. *The Perſian, &c.*] Meaning Aſturius, who either was a Perſian, and one of the foreigners who came and enriched himſelf at Rome (ſee l. 72.) or ſo called, on account of his reſembling the Perſians in ſplendor and magnificence.

—— *The moſt ſplendid of deſtitutes.*] Orbus means one that is deprived of any thing that is dear, neceſſary, or uſeful—as children of their parents—men of their friends—or of their ſubſtance and property, as Aſturius, who had loſt his houſe, and every thing in it, by a fire. But, as the poet humourouſly ſtyles him, he was the moſt ſplendid and ſumptuous of all ſufferers, for he replaced and repaired his loſs, with very conſiderable gain and advantage, from the contributions which were made towards the rebuilding and furniſhing his houſe, with more and better

The antient ornaments of Phæcaſian gods.
This man will give books, and book-caſes, and Minerva
down to the waiſt.
Another a buſhel of ſilver: better and more things doth
The Perſian, the moſt ſplendid of deſtitutes lay up, and
now deſervedly
Suſpected, as if he had himſelf ſet fire to his own houſe.
Could you be plucked away from the Circenſes, a moſt
excellent houſe
At Sora, or Fabrateria, or Fruſino, is gotten
At the price for which you now hire darkneſs for one year.

better (meliora & plura) materials for both, than thoſe which he had loſt.

The contraſt to the ſituation of poor Codrus is finely kept up, as well as the poet's deſign of expoſing the monſtrous partiality which was ſhewn to riches.

221—2. *Now deſervedly ſuſpected.*] See Martial, Epigr. 51. Lib. iii.

The ſatire upon the venality, ſelf-intereſtedneſs, and mercenary views, of thoſe who paid their court to the rich and great, is here greatly heightened, by ſuppoſing them ſo notorious, as to encourage Aſturius to ſet his own houſe on fire, on the preſumption that he ſhould be a gainer by the preſents which would be made him from thoſe who expected, in their turn, to be richly repaid by the entertainments he would give them during his life, and, at his death, by the legacies he might leave them in his will. Such were called Captatores. See Sat. x. 202. Hor. Lib. ii. Sat. v. l. 57.

As for poor Codrus, he was left to ſtarve; nobody could expect any thing from him, either living or dying, ſo he was forſaken of all—orborum miſerrimus—whereas, Aſturius was, as the poet calls him—orborum lautiſſimus.

223. *The Circenſes.*] The Circenſian games—ſo called, becauſe exhibited in the Circus. See Kennet, Antiq. Book v. part ii. chap. ii. Theſe ſhews were favourite amuſements, and therefore the Romans could hardly be prevailed on to abſent themſelves from them—Hence he ſays, Si potes avelli.

224. *Sora, &c.*] Theſe were pleaſant towns in Campania, where, ſays Umbritius to Juvenal, a very good houſe and little garden is purchaſed (paratur) for the ſame price (quanti) as you now, in theſe dear times, hire (conducis) a wretched, dark dog-hole (tenebras) at Rome for a ſingle year.

Hortulus hîc, puteuſque brevis, nec reſte movendus,
In tenues plantas facili diffunditur hauſtu,
Vive bidentis amans, & culti villicus horti,
Unde epulum poſſis centum dare Pythagoræis.
Eſt aliquid quocunque loco, quocunque receſſu,
Unius ſeſe dominum feciſſe lacertæ.
Plurimus hîc æger moritur vigilando (ſed illum
Languorem peperit cibus imperfectus, & hærens
Ardenti ſtomacho) nam quæ meritoria ſomnum
Admittunt? magnis opibus dormitur in urbe.

226. *A ſhallow well, &c.*] The ſprings lying ſo high, that there is no occaſion for a rope for letting down a bucket to fetch up the water; the garden may be watered with the greateſt eaſe, by merely dipping, and thus, facili hauſtu, with an eaſy drawing up by the hand, your plants be refreſhed. This was no ſmall acquiſition in Italy, where, in many parts, it ſeldom rains.

228. *Live fond of the fork.*] i. e. Paſs your time in cultivating your little ſpot of ground.—The bidens, or fork of two prongs, was uſed in huſbandry—here, by met. it is put for huſbandry itſelf.

229. *An hundred Pythagoreans.*] Pythagoras taught his diſciples to abſtain from fleſh, and to live on vegetables.

231. *Of one lizard.*] The green lizard is very plentiful in Italy, as in all warm climates, and is very fond of living in gardens, and among the leaves of trees and ſhrubs.

——Seu virides rubum
Dimovêre lacertæ——
HOR. Lib. i. Od. xxiii. l. 7—8.

The poet means, that, wherever a man may be placed, or wherever retired from the reſt of the world, it is no ſmall privilege to be able to call one's ſelf maſter of a little ſpot of ground of one's own, however ſmall it may be, though it were no bigger than to contain one poor lizard. This ſeems a proverbial or figurative kind of expreſſion.

232. *With watching.*] With being kept awake. Another inconvenience of living in Rome, is, the perpetual noiſe in the ſtreets, which is occaſioned by the carriages paſſing at all hours, ſo as to prevent one's ſleeping. This, to people who are ſick, is a deadly evil.

232—3. *But that languor, &c.*] q. d. Though, by the way, it

Here is a little garden, and a ſhallow well, not to be drawn
by a rope,
It is poured with an eaſy draught on the ſmall plants.
Live fond of the fork, and the farmer of a cultivated garden,
Whence you may give a feaſt to an hundred Pythagoreans.
It is ſomething in any place, in any retirement,
To have made one's ſelf maſter of one lizard.
Here many a ſick man dies with watching (but that
Languor food hath produced, imperfect, and ſticking
To the burning ſtomach) for what hired lodgings admit
Sleep?—With great wealth one ſleeps in the city.

it muſt be admitted, that the weak, languiſhing, and ſleepleſs ſtate, in which many of theſe are, they firſt bring upon themſelves, by their own intemperance, and therefore their deaths are not wholly to be ſet down to the account of the noiſe by which they are kept awake, however this may help to finiſh them.

233. *Food, imperfect.*] i. e. Imperfectly digeſted—indigeſted—and lying hard at the ſtomach—hærens, adhering, as it were, to the coats of the ſtomach, ſo as not to paſs, but to ferment, and to occaſion a burning or ſcalding ſenſation.—This ſeems to be a deſcription of what we call the heart-burn (Gr. καρδιαλγια) which ariſes from indigeſtion, and is ſo painful and troubleſome as to prevent ſleep: it is attended with riſings of ſour and ſharp fumes from the ſtomach into the throat, which occaſion a ſenſation almoſt like that of ſcalding water.

234. *For what hired lodgings, &c.*] The nam, here, ſeems to join this ſentence to vigilando, l. 232. I therefore have ventured to put the intermediate words in a parentheſis, which, as they are rather digreſſive, makes the ſenſe of the paſſage more eaſily underſtood.

Meritorium—a merendo—locus qui mercede locatur, ſignifies any place or houſe that is hired.—Such, in the city of Rome, were moſtly, as we may gather from this paſſage, in the noiſy part of the town, in apartments next to the ſtreet, ſo not very friendly to repoſe.

235. *With great wealth.*] Dormitur is here uſed impersonally, like trepidatur, l. 200.—None, but the rich, can afford to live in houſes which are ſpacious enough to have bed-chambers remote from the noiſe in the ſtreets—thoſe who, therefore, would ſleep in Rome, muſt be at a great expence, which none but the opulent can afford.

236. *Hence*

Inde caput morbi: rhedarum tranſitus arcto
Vicorum inflexu, & ſtantis convicia mandræ
Eripiunt ſomnum Druſo, vituliſque marinis.
Si vocat officium, turbâ cedente vehetur
Dives, & ingenti curret ſuper ora Liburno,
Atque obiter leget, aut ſcribet, aut dormiet intus;
Namque facit ſomnum clauſâ lectica feneſtrâ.
Ante tamen veniet: nobis properantibus obſtat
Unda prior, magno populus premit agmine lumbos
Qui ſequitur: ferit hic cubito, ferit aſſere duro

236. *Thence the ſource, &c.*] One great cauſe of the malady complained of (morbi, i. e. vigilandi, l. 232.) muſt be attributed to the narrowneſs of the ſtreets and turnings, ſo that the carriages muſt not only paſs very near the houſes, but occaſion frequent ſtoppages; the conſequence of which is, that there are perpetual noiſy diſputes, quarrels, and abuſe (convicia) among the drivers. Rheda ſignifies any carriage drawn by horſes, &c.

237. *Of the ſtanding team.*] Mandra ſignifies, literally, a hovel for cattle, but, by meton. a company or team of horſes, oxen, mules, or any beaſts of burden—theſe are here ſuppoſed ſtanding ſtill, and not able to go on, by reaſon of meeting others in a narrow paſs; hence the bickerings, ſcoldings, and abuſive language which the drivers beſtow on each other for ſtopping the way.

238. *Druſus:*] Some perſon remarkable for drowſineſs.

——— *Sea-calves.*] Theſe are remarkably ſluggiſh and drowſy; they will lay themſelves on the ſhore to ſleep, in which ſituation they are found, and thus eaſily taken.

Sternunt ſe ſomno diverſæ in littore phocæ.
VIRG. Geor. iv. 432.

239. *If buſineſs calls.*] Umbritius, having ſhewn the advantages of the rich, in being able to afford themſelves quiet repoſe notwithſtanding the conſtant noiſes in the city, which break the reſt of the poorer ſort, now proceeds to obſerve the advantage with which the opulent can travel along the crowded ſtreets, where the poorer ſort are inconvenienced beyond meaſure.

Si vocat officium—if buſineſs, either public or private, calls the rich man forth, the crowd makes way for him as he is carried along in his litter.

240. *Paſs ſwiftly, &c.*] Curret—lit. will run—while the common paſſengers can hardly get along for the crowds of people,

Thence the ſource of the diſeaſe: the paſſing of carriages in the narrow
Turning of the ſtreets, and the foul language of the ſtanding team,
Take away ſleep from Druſus, and from ſea-calves.
If buſineſs calls, the crowd giving way, the rich man will be
Carried along, and will paſs ſwiftly above their faces with a huge Liburnian.
And in the way he will read, or write, or ſleep within;
For a litter with the window ſhut cauſeth ſleep.
But he will come before us: us haſtening the crowd before
Obſtructs: the people who follow preſs the loins with a large
Concourſe: one ſtrikes with the elbow, another ſtrikes with a large

ple, the rich man paſſes on without the leaſt impediment, being exalted above the heads of the people, in his litter, which is elevated on the ſhoulders of tall and ſtout Liburnian bearers.

The word ora, properly means faces or countenances—the ſuper ora may denote his being carried above the faces of the crowd, which are turned upwards to look at him as he paſſes.

—— *A huge Liburnian.*] The chairmen at Rome commonly came from Liburnia, a part of Illyria, between Iſtria and Dalmatia. They were remarkably tall and ſtout.

241. *Read—write—ſleep.*] He is carried on with ſo much eaſe to himſelf, that he can amuſe himſelf with reading—employ himſelf in writing—or if he has a mind to take a nap, has only to ſhut up the window of his litter, and he will be ſoon compoſed to ſleep. All this he may do—obiter—in going along—En chemin faiſant—en paſſant, as the French ſay.

243. *But he will come before us.*] He will loſe no time by all this, for, however he may employ himſelf in his way, he will be ſure to arrive before us foot-paſſengers, at the place he is going to.

—— *Us haſtening.*] Whatever hurry we may be in, or whatever haſte we wiſh to make, we are ſure to be obſtructed—the crowd that is before us, in multitude and turbulence, like waves, cloſes in upon us, as ſoon as the great man, whom they made way for, is paſſed, ſo that we can hardly get along at all.

244. *The people who follow, &c.*] As the crowd which is before us ſtops up our way, that which is behind preſſes upon our backs, ſo that we can hardly ſtir either backward or forward.

245. *One ſtrikes with his elbow.*] To joſtle us out of his way.

245—6. *An-*

Alter; at hic tignum capiti incutit, ille metretam.
Pinguia crura luto: plantâ mox undique magnâ
Calcor, & in digito clavus mihi militis hæret.
Nonne vides quanto celebretur ſportula fumo?
Centum convivæ; ſequitur ſua quemque culina:
Corbulo vix ferret tot vaſa ingentia, tot res,
Impoſitas capiti, quot recto vertice portat

245—6. *Another—with a hard joiſt.*] Which he is carrying along, and runs it againſt us. Aſſer ſignifies a pole, or piece of wood, alſo the joiſt of an houſe; which, from the next word, we may ſuppoſe to be meant here, at leaſt, ſome piece of timber for building, which, being carried along in the crowd, muſt ſtrike thoſe who are not aware of it, and who ſtand in the way.

Some underſtand aſſer in this place to mean a pole of ſome litter that is paſſing along—a chair-pole, as we ſhould call it.

246. *Drives a beam, &c.*] Another is carrying tignum, a beam, or rafter, or ſome other large piece of wood uſed in building, which, being carried on the ſhoulder, has the end level with the heads of thoſe it meets with in its way, and muſt inflict a ſevere blow.

—— *A tub.*] Metreta—ſignifies a caſk of a certain meaſure, which, in being carried through the crowd, will ſtrike and hurt thoſe who don't avoid it.

247. *Thick with mud.*] Beſpattered with the mire of the ſtreets, which is kicked up by ſuch a number of people upon each other.

247—8. *On all ſides, &c.*] I can hardly turn myſelf, but ſome heavy, ſplay-footed fellow tramples upon my feet; and at laſt ſome ſoldier's hob-nail runs into my toe. The ſoldiers wore a ſort of harneſs on their feet and legs, called caliga, which was ſtuck full of large nails. See Sat. xvi. 24—5.

Such are the inconveniences which the common ſort of people meet with in walking the ſtreets of Rome.

249. *Do you not ſee, &c.*] Umbritius proceeds to enumerate farther inconveniences, and dangers, which attend paſſengers in the ſtreets of Rome.

Some underſtand fumo, here, in a figurative ſenſe—q. d. With how much buſtle—with what crowds of people, like clouds of ſmoke, is the ſportula frequented? Others think it alludes to the ſmoke of the chafing-diſhes of hot coals which were put under the victuals, to keep them warm as they were carried along the ſtreet: this, from the number, muſt have been very offenſive.

—— *The ſportula.*] Of this, ſee Sat. i. 95, note. But, from the

Joiſt, but another drives a beam againſt one's head, another a tub.
The legs thick with mud: preſently, on all ſides, with a great foot
I'm trodden on, and the nail of a ſoldier ſticks in my toe.
Do not you ſee with how much ſmoke the ſportula is frequented?
An hundred gueſts: his own kitchen follows every one:
Corbulo could hardly bear ſo many immenſe veſſels, ſo many things
Put on his head, as, with an upright top, an unhappy little

the circumſtances which are ſpoken of in the next four lines of this paſſage, it ſhould ſeem, that the ſportula mentioned here, was of another kind than the uſual poor dole-baſket. Here are an hundred gueſts invited to partake of it, and each has ſuch a ſhare diſtributed to him as to be very conſiderable.

250. *His own kitchen follows.*] Each of the hundred ſharers of this ſportula had a ſlave, who, with a chafing-diſh of coals on his head, on which the victuals were put, to keep them hot, followed his maſter along the ſtreet homewards: ſo that the whole made a long proceſſion.

Culina denotes a place where victuals are cooked; and as the ſlaves followed their maſters with veſſels of fire placed under the diſhes ſo as to keep them warm, and, in a manner, to dreſs them as they went along, each of theſe might be looked upon as a moveable or travelling kitchen: ſo that the maſters might each be ſaid to be followed by his own kitchen.

251. *Corbulo.*] A remarkable ſtrong and valiant man in the time of Nero. Tacitus ſays of him—Corpore ingens erat & ſupra experientiam ſapientiamque erat validus.

252. *An upright top.*] The top of the head, on which the veſſels of fire and proviſion were carried, muſt be quite upright, not bending or ſtooping, leſt the ſoup, or ſauce, which they contained, ſhould be ſpilt as they went along, or veſſels and all ſlide off. The tot vaſa ingentia, and tot res—ſhew that the ſportula, above mentioned, was of a magnificent kind, more like the ſplendor of a cœna recta—a ſet and full ſupper, than the ſcanty diſtribution of a dole-baſket.

252—3. *Unhappy little ſlave.*] Who was hardly equal to the burthen which he was obliged to carry, in ſo uneaſy a ſituation, as not daring to ſtir his head.

253. *In*

Servulus infelix; & curſu ventilat ignem.
Scinduntur tunicæ ſartæ: modò longa coruſcat
Sarraco venicnte abies, atque altera pinum
Plauſtra vehunt, nutant altè, populoque minantur.
Nam ſi procubuit, qui ſaxa Liguſtica portat
Axis, & everſum fudit ſuper agmina montem,
Quid ſupereſt de corporibus? quis membra, quis oſſa
Invenit? obtritum vulgi perit omne cadaver
More animæ. Domus intereà ſecura patellas
Jam lavat, & buccâ foculum excitat, & ſonat unctis

253. *In running ventilates, &c.*] He blew up, or fanned, the fire under the proviſions, by the current of air which he excited in haſtening on with his load. Theſe proceſſions Umbritius ſeems to reckon among other cauſes of the ſtreet being crowded, and made diſagreeable and inconvenient for paſſengers.

254. *Botched coats are torne.*] Some refer this to the old botched clothes of theſe poor ſlaves—but I ſhould rather imagine, that Umbritius here introduces a new circumſtance, which relates to the poor in general, whoſe garments being old, and only hanging together by being botched and mended, are rent and torne off their backs, in getting through the crowd, by the violence of the preſs, which is increaſed by the number of maſters and ſervants, who are hurrying along with the contents of the ſportula.

—— *A long fir-tree.*] Another inconvenience ariſes from the paſſing of timber-carriages among the people in the ſtreets. Seneca, Epiſt. xl. Longo vehiculorum ordine, pinus aut abies deferebatur vicis intrementibus.

—— *Brandiſhes.*] Coruſco ſignifies to brandiſh or ſhake; alſo neut. to be ſhaken, to wave to and fro—which muſt be the caſe of a long ſtick of timber, of the ends eſpecially, on a carriage. This may be very dangerous if approached too near.

255. *The waggon coming.*] Moving on its way—ſarracum ſignifies a waggon, or wain, for the purpoſe of carrying timber.

256. *They nod on high.*] Theſe trees being placed high on the carriages, and lying out beyond them at each end, tremble aloft, and threaten the deſtruction of the people.

257. *But if the axle, &c.*] i. e. If the ſtone-carriage has overturned, by the breaking of the axle-tree.

—— *Liguſtian ſtones.*] Which were hewn, in vaſt maſſes, in Liguria, from the quarries of the Apennine mountains.

258. *The overturned mountain.*] Hyperbole, denoting the immenſity of the block of ſtone.

258. *Upon*

Slave carries; and in running ventilates the fire.—
Botched coats are torne.—Now a long fir-tree brandiſhes,
The waggon coming, and a pine other
Carts carry, they nod on high, and threaten the people.
But if the axle, which carries the Liguſtian ſtones,
Hath fallen down, and hath poured forth the overturned mountain upon the crowd,
What remains of their bodies? who finds members—who
Bones? every carcaſe of the vulgar, ground to powder, periſhes
In the manner of the ſoul. Mean while, the family ſecure now waſhes
The diſhes, and raiſes up a little fire with the cheek, and makes a ſound with anointed

258. *Upon the crowd.*] Agmen denotes a troop or company; alſo a number of people walking together, as in a crowded ſtreet.

259. *What remains, &c.*] If ſuch an immenſe maſs ſhould, in its fall, light upon any of the people, it muſt grind them to atoms: no trace of a human body, its limbs, or bones could be found.

261. *In the manner of the ſoul.*] i. e. The particles which compoſed the body could no more be found, than could the ſoul which is immaterial; both would ſeem to have vaniſhed away, and diſappeared together.

—— *Mean while.*] Intereà—q. d. While the ſlave is gone to bring home the proviſions, and is cruſhed to pieces, by the fall of a ſtone-carriage, in his way. See l. 264—5.

—— *The family.*] The ſervants of the family (Comp. l. 264.) ſafe at home, and knowing nothing of what had happened, ſet about preparing for ſupper.

262. *The diſhes.*] Patella ſignifies any ſort of diſh to hold meat.—One waſhes and prepares the diſhes which are to hold the meat when it arrives.

—— *Raiſes up a little fire, &c.*] Another, in order to prepare the fire for warming the water for bathing before ſupper, blows it with his mouth. Hence it is ſaid—buccâ foculum excitat—alluding to the diſtenſion of the cheeks in the act of blowing.

262—3. *With anointed ſcrapers.*] Strigil—denotes an inſtrument for ſcraping the body after bathing—It had ſome oil put on it, to make it ſlide with leſs friction over the ſkin.

Strigilibus, pleno & componit lintea gutto.
Hæc inter pueros variè properantur: at ille
Jam ſedet in ripâ, tetrumque novitius horret
Porthmea; nec ſperat cœnoſi gurgitis alnum
Infelix, nec habet quem porrigat ore trientem.
Reſpice nunc alia, ac diverſa pericula noctis:
Quod ſpatium tectis ſublimibus, undè cerebrum
Teſta ferit, quoties rimoſa & curta feneſtris

Scrapers were made of gold, ſilver, iron, or the like, which, when gathered up, or thrown down together, made a clattering ſound.

263. *Puts together the napkins.*] Lintea—linen napkins, or towels, made uſe of to dry the body after bathing; theſe he folds and lays in order.

—— *A full cruſe.*] Gutto—a ſort of oil-cruet, with a long and narrow neck, which poured the oil, drop by drop, on the body after bathing, and then it was rubbed all over it.

264. *Theſe things among the ſervants, &c.*] Each ſervant, in his department, made all the haſte he could, to get things ready againſt the ſupper ſhould arrive.

—— *But he.*] Ille—i. e. The ſervulus infelix (which we read of, l. 253.) in his way home, with his load of proviſions, is killed by the fall of a block of ſtone upon him.

265. *Sits on the bank.*] Of the river Styx.—By this account of the deceaſed, it is very clear, that Juvenal was no Epicurean, believing the ſoul to periſh with the body, which ſome have wrongly inferred, from what he ſays, l. 261, more animæ. Comp. Sat. ii. l. 149—59.

—— *A novice.*] Juſt newly arrived, and now firſt beholding ſuch a ſcene.

265—6. *The hideous ferryman.*] Porthmea—from Gr. πορθμευς, a ferryman, one who ferries people over the water. Charon, the fabled ferryman of hell, is here meant.

266. *Nor does he hope for the boat, &c.*] Alnus properly ſignifies an alder-tree; but as the wood of this tree was uſed in making boats, it therefore—by met.—ſignifies a boat.

As the poor deceaſed had died a violent death, and ſuch a one as diſſipated all the parts of his body, ſo as that they could not be collected for burial, he could not paſs over the river Styx, but muſt remain on its banks an hundred years, which was held to be the caſe of all unburied bodies. See Virg. Æn. vi. 325—29. 365—6. and Hor. Lib. i. Ode xxviii. 35—6. This ſituation was reckoned to be very unhappy.

267. *Nor*

Scrapers, and puts together the napkins with a full cruſe.
Theſe things among the ſervants are variouſly haſtened: but he
Now ſits on the bank, and, a novice, dreads the black Ferryman; nor does he hope for the boat of the muddy gulph,
Wretch [that he is]—nor hath he a farthing which he can reach forth from his mouth.
Now conſider other, and different dangers of the night:
What ſpace from high roofs, from whence the brain
A pot-ſherd ſtrikes, as often as, from the windows, cracked and broken

267. *Nor hath he a farthing, &c.*] The triens was a very ſmall piece of money—the third part of the As, which was about three farthings of our money. It was a cuſtom among the Greeks, to put a piece of money into the mouth of a dead perſon, which was ſuppoſed to be given to Charon, as his fare, for the paſſage in his boat, over the river Styx. This unhappy man, being killed in the manner he was, could not have this done for him.

Though Juvenal certainly believed a future ſtate of rewards and puniſhments (ſee Sat. ii. l. 153.) yet he certainly means here, as he does elſewhere, to ridicule the idle and fooliſh ſuperſtitions, which the Romans had adopted from the Greeks, upon thoſe ſubjects, as well as on many others relative to their received mythology.

268. *Now conſider, &c.*] Umbritius ſtill purſues his diſcourſe, and adds freſh reaſons for his departure from Rome: which, like the former, already given, ariſe from the dangers which the inhabitants, the poorer ſort eſpecially, are expoſed to, in walking the ſtreets by night.—Theſe he ſets forth with much humour.

—— *Other and different dangers.*] Beſides thoſe already mentioned, l. 196—202.

269. *What ſpace from high roofs.*] How high the houſes are, and, conſequently, what a long way any thing has to fall, from the upper windows into the ſtreet, upon people's heads that are paſſing by; and therefore muſt come with the greater force; inſomuch that pieces of broken earthen-ware, coming from ſuch a height, make a mark in the flint pavement below, and, of courſe, muſt daſh out the brains of the unfortunate paſſenger on whoſe head they may happen to alight.

Vaſa cadunt, quanto percuſſum pondere ſignent,
Et lœdant ſilicem: poſſis ignavus haberi,
Et ſubiti caſûs improvidus, ad cœnam ſi
Inteſtatus eas; adeò tot fata, quot illâ
Nocte patent vigiles, te prætereunte, feneſtræ.
Ergo optes, votumque feras miſerabile tecum,
Ut ſint contentæ patulas effundere pelves.
Ebrius, ac petulans, qui nullum fortè cecîdit,
Dat pœnas, noctem patitur lugentis amicum
Pelidæ; cubat in faciem, mox deinde ſupinus:
Ergo non aliter poterit dormire: QUIBUSDAM
SOMNUM RIXA FACIT: ſed quamvis improbus annis,
Atque mero fervens, cavet hunc, quem coccina læna

272. *Idle.*] Ignavus—indolent—negligent of your affairs. q. d. A man who goes out to ſupper, and who has to walk home through the ſtreets at night, may be reckoned very indolent, and careleſs of his affairs, as well as very improvident, if he does not make his will before he ſets out.

274. *As many fates.*] As many chances of being knocked on the head, as there are open windows, and people watching to throw down their broken crockery into the ſtreet, as you paſs along.

276. *Therefore you ſhould deſire, &c.*] As the beſt thing which you can expect, that the people at the windows would content themſelves with emptying the naſtineſs which is in their pots upon you, and not throw down the pots themſelves.

Pelvis is a large baſon, or veſſel, wherein they waſhed their feet, or put to more filthy uſes.

278. *One drunken, &c.*] Umbritius, among the nightly dangers of Rome, recounts that which ariſes from meeting drunken rakes in their cups.

—— *Drunk and petulant.*] We may imagine him in his way from ſome tavern, very much in liquor, and very ſaucy and quarrelſome, hoping to pick a quarrel, that he may have the pleaſure of beating ſomebody before he gets home—to fail of this, is a puniſhment to him.

279. *The night of Peleides.*] The poet humourouſly compares the uneaſineſs of one of theſe young fellows, on miſſing a quarrel, to the diſquiet of Achilles (the ſon of Peleus) on the loſs of his friend Patroclus; and almoſt tranſlates the deſcription

Veſſels fall, with what weight they mark and wound
The ſtricken flint: you may be accounted idle,
And improvident of ſudden accident, if to ſupper
You go inteſtate; there are as many fates as, in that
Night, there are watchful windows open, while you paſs by.
Therefore you ſhould deſire, and carry with you a miſerable wiſh,
That they may be content to pour forth broad baſons.
One drunken and petulant, who haply hath killed nobody,
Is puniſhed; ſuffers the night of Pelides mourning
His friend; he lies on his face, then preſently on his back:
For otherwiſe he could not ſleep: To SOME
A QUARREL CAUSES SLEEP: but tho' wicked from years
And heated with wine, he is aware of him whom a ſcarlet cloke

tion which Homer gives of that hero's reſtleſſneſs on the occaſion. Il. Ω. l. 10, 11.

Αλλοτ' επι πλευρας καλαχειμενος, αλλοτε δ'αυτε
Υπτιος, αλλοτε δε πρηνης.

Nunc lateri incumbens, iterum poſt paulò ſupinus
Corpore, nunc pronus.

So the poet deſcribes this rake-helly youth, as toſſing and tumbling in his bed, firſt on his face, then on his back (ſupinus)—thus endeavouring to amuſe the reſtleſſneſs of his mind, under the diſappointment of having met with nobody to quarrel with and beat—thus wearying himſelf, as it were, into ſleep.

281. *To ſome a quarrel, &c.*] This reminds one of Prov. iv. 16.—"For they (the wicked and evil men, ver. 14.) ſleep not, "except they have done miſchief, and their ſleep is taken away "unleſs they cauſe ſome to fall."

282. *Wicked from his years.*] Improbus alſo ſignifies lewd, raſh, violent, preſumptuous.—Though he be all theſe, owing to his young time of life, and heated alſo with liquor, yet he takes care whom he aſſaults.

283. *A ſcarlet cloke.*] Inſtead of attacking, he will avoid any rich man or noble, whom he full well knows from his dreſs, as well

Vitari jubet, & comitum longiſſimus ordo;
Multum præterea flammarum, atque ænea lampas.
Me, quem Luna ſolet deducere, vel breve lumen
Candelæ, cujus diſpenſo & tempero ſilum,
Contemnit: miſeræ cognoſce prœmia rixæ,
Si rixa eſt, ubi tu pulſas ego vapulo tantùm.
Stat contrà, ſtarique jubet; parêre neceſſe eſt;
Nam quid agas, cùm te furioſus cogat, & idem
Fortior? unde venis? exclamat: cujus aceto,
Cujus conche tumes? quis tecum ſectile porrum
Sutor, & elixi vervecis labra comedit?
Nil mihi reſpondes? aut dic, aut accipe calcem:
Ede ubi conſiſtas: in quâ te quæro proſeuchâ?

well as from the number of lights and attendants which accompany him.

The læna was a ſort of cloke uſually worne by ſoldiers: but only the rich and noble could afford to wear thoſe which were dyed in ſcarlet. Coccus ſignifies the ſhrub which produced the ſcarlet grain, and coccinus implies what was dyed with it of a ſcarlet colour.

285. *Brazen lamp.*] This ſort of lamp was made of Corinthian braſs: it was very expenſive, and could only fall to the ſhare of the opulent.

286. *Me, whom the moon, &c.*] Who walk by moon-light, or, at moſt, with a poor, ſolitary, ſhort candle, which I ſnuff with my fingers—Such a one he holds in the utmoſt contempt.

288. *Know the preludes, &c.*] Attend a little, and hear what the preludes are of one of theſe quarrels, if that can properly be called a quarrel, where the beating is by the aſſailant only.

Rixa ſignifies a buffeting, and fighting, which laſt ſeems to be the beſt ſenſe in this place, viz. if that can be called fighting, where the battle is all on one ſide.

290. *He ſtands oppoſite.*] Directly in your way, to hinder your paſſing—and orders you to ſtop.

291. *What can you do, &c.*] You muſt ſubmit, there's no making any reſiſtance; you are no match for ſuch a furious man.

292. *With whoſe vinegar, &c.*] Then he begins his taunts, in hopes to pick a quarrel. Where have you been? with whoſe ſour wine have you been filling yourſelf?

293. *With*

Commands to avoid, and a very long train of attendants,
Beſides a great number of lights, and a brazen lamp.
Me whom the moon is wont to attend, or the ſhort light
Of a candle, the wick of which I diſpoſe and regulate,
He deſpiſes: know the preludes of a wretched quarrel,
If it be a quarrel where you ſtrike and I only am beaten.
He ſtands oppoſite, and bids you ſtand; it is neceſſary to obey;
For what can you do, when a madman compels, and he
The ſtronger? "Whence come you," he exclaims, "with whoſe vinegar,
"With whoſe bean, ſwell you? What cobler with you
"Sliced leek, and a boiled ſheep's head, hath eaten?
"Do you anſwer me nothing?—either tell or take a kick:
"Tell where you abide—in what begging-place ſhall I ſeek you?"—

293. *With whoſe bean, &c.*] Conchis means a bean in the ſhell, and thus boiled—a common food among the lower ſort of people, and very filling, which is implied by tumes.

—— *What cobler.*] He now falls foul of your company, as well as your entertainment.

294. *Sliced leek.*] Sectilis ſignifies any thing that is or may be eaſily cut aſunder. But ſee Sat. xiv. l. 133, note.

—— *A boiled ſheep's head.*] Vervex particularly ſignifies a wether ſheep.—Labra, the lips, put here, by ſynec. for all the fleſh about the jaws.

295. *A kick.*] Calx properly ſignifies the heel—but by meton. a ſpurn or kick with the heel.

296. *Where do you abide.*] Conſiſto ſignifies to abide, ſtay, or keep in one place—here I ſuppoſe it to allude to taking a conſtant ſtand, as beggars do, in order to beg: as if the aſſailant, in order to provoke the man more, whom he is wanting to quarrel with, meant to treat him as inſolently as poſſible, and ſhould ſay—"Pray let me know where you take your ſtand for "begging?"—This idea ſeems countenanced by the reſt of the line.

—— *In what begging-place, &c.*] Proſeucha properly ſignifies a place of prayer (from the Gr. προσευχεσθαι) in the porches

Dicere ſi tentes aliquid, tacituſve recedas,
Tantundem eſt; feriunt pariter: vadimonia deindè
Irati faciunt. Libertas pauperis hæc eſt;
Pulſatus rogat, & pugnis conciſus adorat,
Ut liceat paucis cum dentibus inde reverti.
Nec tamen hoc tantùm metuas: nam qui ſpoliet te
Non deerit: clauſis domibus, poſtquam omnis ubique
Fixa catenatæ ſiluit compago tabernæ.
Interdum & ferro ſubitus graſſator agit rem,
Armato quoties tutæ cuſtode tenentur
Et Pontina palus, & Gallinaria pinus,

of which beggars uſed to take their ſtand. Hence by met. a place where beggars ſtand to aſk alms of them who paſs by.

298. *They equally ſtrike.*] After having ſaid every thing to inſult and provoke you, in hopes of your giving the firſt blow, you get nothing by not anſwering; for their determination is to beat you—therefore either way, whether you anſwer, or whether you are ſilent, the event will be juſt the ſame—it will be all one.

—— *Then angry, &c.*] Then, in a violent paſſion, as if they had been beaten by you, inſtead of your being beaten by them—away they go, ſwear the peace againſt you, and make you give bail, as the aggreſſor, for the aſſault.

299. *This is the liberty, &c.*] So that, after all our boaſted freedom, a poor man at Rome is in a fine ſituation—All the liberty which he has, is, to aſk, if beaten, and to ſupplicate earneſtly, if bruiſed unmercifully with fiſty-cuffs, that he may return home, from the place where he was ſo uſed, without having all his teeth beat out of his head—and perhaps he is to be proſecuted, and ruined at law, as the aggreſſor.

302. *Yet neither, &c.*] Umbritius, as another reaſon for retiring from Rome, deſcribes the perils which the inhabitants are in from houſe and ſtreet-robbers.

303. *The houſes ſhut up.*] The circumſtance mentioned here, and in the next line, mark what he ſays to belong to the alia & diverſa pericula noctis, l. 268.

304. *The chained ſhop.*] Taberna has many ſignifications; it denotes any houſe made of boards, a tradeſman's ſhop, or warehouſe; alſo an inn or tavern. By the preceding domibus, he means private houſes —Here, therefore, we may underſtand tabernæ to denote the ſhops and taverns, which laſt were, probably, kept open longer than private houſes or ſhops; yet even theſe are ſuppoſed to be faſtened up, and all ſilent and quiet within.

If you ſhould attempt to ſay any thing, or retire ſilent,
It amounts to the ſame: they equally ſtrike: then, angry, they
Bind you over. This is the liberty of a poor man,
Beaten he aſks, bruiſed with fiſts he intreats,
That he may return thence with a few of his teeth.
Yet neither may you fear this only: for one who will rob you will not
Be wanting, the houſes being ſhut up, after, every where, every
Fixed faſtening of the chained ſhop hath been ſilent:
And ſometimes the ſudden footpad with a ſword does your buſineſs,
As often as, with an armed guard, are kept ſafe
Both the Pontinian marſh, and the Gallinarian pine;

within.—This marks the lateneſs of the hour, when the horrid burglar is awake and abroad, and when there is not wanting a robber to deſtroy the ſecurity of the ſleeping inhabitants.

Compago ſignifies a joining, or cloſure, as of planks, or boards, with which the tabernæ were built—fixa compago, denotes the fixed and firm manner in which they were compacted or faſtened together—Inductâ etiam per ſingulos aſſeres grandi catenâ—Vet. Schol.—"with a great chain introduced through "every plank"—in order to keep them from being torne aſunder, and thus the building broken open by robbers.

The word ſiluit, here, ſhews that the building is put for the inhabitants within. Meton.—The noiſe and hurry of the day was over, and they were all retired to reſt.

305. *The ſudden footpad.*] Graſſator means an aſſailant of any kind, ſuch as highwaymen, footpads, &c. One of theſe may leap on a ſudden from his lurking-place upon you, and do your buſineſs by ſtabbing you. Or perhaps the poet may here allude to what is very common in Italy at this day, namely aſſaſſins, who ſuddenly attack and ſtab people in the ſtreets late at night.

307. *Pontinian marſh.*] Strabo deſcribes this as in Campania, a champain country of Italy, in the kingdom of Naples; and Suet. ſays, that Julius Cæſar had determined to dry up this marſh—it was a noted harbour for thieves.

—— *Gallinarian pine.*] i. e. Wood, by ſynec. This was ſituated

Sic inde huc omnes tanquam ad vivaria currunt.
Quâ fornace graves, quâ non incude catenæ?
Maximus in vinclis ferri modus, ut timeas, ne
Vomer deficiat, ne marræ & ſarcula deſint.
Felices proavorum atavos, felicia dicas
Secula, quæ quondam ſub regibus atque tribunis
Viderunt uno contentam carcere Romam.
His alias poteram, & plures ſubnectere cauſas:
Sed jumenta vocant, & ſol inclinat; eundum eſt:
Nam mihi commotâ jamdudum mulio virgâ
Innuit; ergò vale noſtri memor; & quoties te
Roma tuo refici properantem reddet Aquino,

ſituated near the bay of Cumæ, and was another receptacle of robbers.

When theſe places were ſo infeſted with thieves, as to make the environs dangerous for the inhabitants, as well as for travellers, a guard was ſent there to protect them, and to apprehend the offenders; when this was the caſe, the rogues fled to Rome, where they thought themſelves ſecure—and then theſe places were rendered ſafe.

308. *As to vivaries.*] Vivaria are places where wild creatures live, and are protected, as deer in a park, fiſh in a ſtew-pond, &c. The poet may mean here, that they are not only protected in Rome, but eaſily find ſubſiſtence, like creatures in vivaries. See Sat. iv. l. 51.

What Rome was to the thieves, when driven out of their lurking places in the country, that London is to the thieves of our time.—This muſt be the caſe of all great cities.

309. *In what furnace, &c.*] In this, and the two following lines, the poet, in a very humourous hyperbole, deſcribes the numbers of thieves to be ſo great, and to threaten ſuch a conſumption of iron in making fetters for them, as to leave ſome apprehenſions of there being none left to make ploughſhares, and other implements of huſbandry.

312. *Our great-grandfathers, &c.*] i. e. Our anceſtors of old time—proavorum atavos—old grandſires, or anceſtors indefinitely.

313. *Kings and tribunes.*] After the expulſion of the kings, tribunes, with conſular authority, governed the republic.

314. *With one priſon.*] Which was built in the forum, or market-place, at Rome, by Ancus Martius, the fourth king.

Robberies,

Thus from thence hither all run as to vivaries.
In what furnace, on what anvil are not heavy chains?
The greateſt quantity of iron (is uſed) in fetters, ſo that you may fear, leſt
The ploughſhare may fail, leſt hoes and ſpades may be wanting.
You may call our great-grandfathers happy, happy
The ages, which formerly, under kings and tribunes,
Saw Rome content with one priſon.
To theſe I could ſubjoin other and more cauſes,
But my cattle call, and the ſun inclines, I muſt go:
For long ſince the muleteer, with his ſhaken whip,
Hath hinted to me: therefore farewel mindful of me: and as often as
Rome ſhall reſtore you, haſtening to be refreſhed, to your Aquinum,

Robberies, and the other offences above mentioned, were then ſo rare, that this one gaol was ſufficient to contain all the offenders.

315. *And more cauſes.*] i. e. For my leaving Rome.

316. *My cattle call.*] Summon me away.—It is to be ſuppoſed, that the carriage, as ſoon as the loading was finiſhed (ſee l. 10.) had ſet forward, had overtaken Umbritius, and had been ſome time waiting for him to proceed.

—— *The ſun inclines.*] From the meridian towards its ſetting.

——Inclinare meridiem
Sentis— HOR. Lib. iii. Od. xxviii. l. 5.

317. *The muleteer.*] Or driver of the mules, which drew the carriage containing the goods (ſee l. 10.) had long ſince given a hint, by the motion of his whip, that it was time to be gone. This Umbritius, being deeply engaged in his diſcourſe, had not adverted to till now.

318. *Mindful of me.*] An uſual way of taking leave. See Hor. Ode xxvii. Lib. iii. l. 14.

Et memor noſtri Galatea vivas.

319. *Haſtening to be refreſhed.*] The poets, and other ſtudious perſons, were very deſirous of retiring into the country from the

Me quoque ad Helvinam Cererem, veſtramque Dianam
Convelle à Cumis: Satyrarum ego (ni pudet illas)
Adjutor gelidos veniam caligatus in agros.

the noiſe and hurry of Rome, in order to be refreſhed with quiet and repoſe.

Hor. Lib. i. Epiſt. xviii. l. 104.

Me quoties reficit gelidus Digentia rivus, &c.

See alſo that moſt beautiful paſſage—O Rus, &c.—Lib. ii. Sat. vi. l. 60—2.

319. *Your Aquinum.*] A town in the Latin Way, famous for having been the birth-place of Juvenal, and to which, at times, he retired.

320. *Helvine Ceres.*] Helvinam Cererem—Helvinus is uſed by Pliny, to denote a ſort of fleſh-colour. AINSW. Something, perhaps, approaching the yellowiſh colour of corn. Alſo a pale red-colour—Helvus. AINSW. But we may underſtand Ceres to be called Helvina here, from the fons Helvinus or Elvinus, which was near Acquinum. Near the fons Helvinus was a temple of Ceres, and alſo of Diana, the veſtiges of which are ſaid to remain till this day.

321. *Rena*

Me alſo to Helvine Ceres, and to your Diana,
Rend from Cumæ: I of your Satires (unleſs they are
aſhamed)
An helper, will come armed into your cold fields.

321. *Rend from Cumæ.*] Convelle—pluck me away—by which expreſſion Umbritius deſcribes his great unwillingneſs to be taken from the place of his retreat, as if nothing but his friendſhip for Juvenal could force him (as it were) from it.

322. *Armed, &c.*] Caligatus—the caliga was a ſort of harneſs for the leg, worne by ſoldiers, who hence were called Caligati. It is uſed here metaphorically.

"I (ſays Umbritius) unleſs your Satires ſhould be aſhamed of "my aſſiſtance, will come, armed at all points, to help you in "your attacks upon the people and manners of the times." By this it appears that Umbritius was himſelf a poet.

—— *Your cold fields.*] Aquinum was ſituated in a part of Campania, much colder than where Cumæ ſtood.

END OF THE THIRD SATIRE.

SATIRA

SATIRA IV.

ARGUMENT.

From the luxury and prodigality of Criſpinus, whom he laſhes ſo ſeverely, Sat. i. 26—9, Juvenal takes occaſion to deſcribe a ridiculous conſultation, held by Domitian over a large turbot; which was too big to be contained in any diſh that could be found. The Poet, with great wit and humour, deſcribes the ſenators being ſummoned in this exigency, and gives a particular account of their characters, ſpeeches, and advice: After long conſultation, it was propoſed that the fiſh ſhould be

ECCE iterum Criſpinus; & eſt mihi ſæpe vocandus
Ad partes; monſtrum nullâ virtute redemptum
A vitiis, æger, ſolâque libidine fortis:
Delicias viduæ tantùm aſpernatur adulter.
Quid refert igitur quantis jumenta fatiget 5

Line 1. *Again Criſpinus.*] Juvenal mentions him before, Sat. i. 27. He was an Ægyptian by birth, and of very low extraction; but having the good fortune to be a favourite of Domitian's, he came to great riches and preferment, and lived in the exerciſe of all kind of vice and debauchery.

2. *To his parts.*] A metaphor, taken from the players, who when they had finiſhed the ſcene they were to act, retired, but were called again to their parts, as they were ſucceſſively to enter and carry on the piece.

Thus Juvenal calls Criſpinus again, to appear in the parts, or characters, which he has allotted him in his Satires.

—— *By no virtue, &c.*] He muſt be a monſter indeed, who had not a ſingle virtue to reſcue him from the total dominion of his vices. Redemptum, here, is metaphorical, and alludes to the ſtate of a miſerable captive, who is enſlaved to a tyrant maſter, and has none to ranſom him from bondage.

3. *Sick.*] Diſeaſed—perhaps full of infirmities, from his luxury and debauchery. Æger alſo ſignifies weak—feeble.—This ſenſe too, is to be here included, as oppoſed to fortis.

SATIRE IV.

ARGUMENT.

cut to pieces, and ſo dreſſed: at laſt they all came over to the opinion of the ſenator Montanus, that it ſhould be dreſſed whole; and that a diſh, big enough to contain it, ſhould be made on purpoſe for it. The council is then diſmiſſed, and the Satire concludes; but not without a moſt ſevere cenſure on the emperor's injuſtice and cruelty towards ſome of the beſt and moſt worthy of the Romans.

BEHOLD again Criſpinus! and he is often to be called by me
To his parts: a monſter by no virtue redeemed
From vices—ſick, and ſtrong in luſt alone:
The adulterer deſpiſes only the charms of a widow.
What ſignifies it, therefore, in how large porches he fatigues 5

3. *And ſtrong in luſt, &c.*] Vigorous and ſtrong in the gratification of his ſenſuality only.

4. *The adulterer deſpiſes, &c.*] q. d. Criſpinus, a common adulterer, ſins only from the love of vice; he neither pretends intereſt or neceſſity, like thoſe who ſold their favours to laſcivious widows, in hopes of being their heirs. Sat. i. l. 38—42. he was too rich for this, but yet too wicked not to gratify his paſſions in the moſt criminal manner: he would not intrigue with a widow, leſt he ſhould be ſuſpected to have ſome other motives than mere vice; therefore he deſpiſed this, though he avoided no other ſpecies of lewdneſs.

5. *In how large porches, &c.*] It was a part of the Roman luxury to build vaſt porticos in their gardens, under which they rode in wet or hot weather, that they might be ſheltered from the rain, and from the too great heat of the ſun. Jumentum ſignifies

Porticibus, quantâ nemorum vectetur in umbrâ,
Jugera quot vicina foro, quas emerit ædes?
NEMO MALUS FELIX; minimè corruptor, & idem
Inceſtus, cùm quo nuper vittata jacebat
Sanguine adhuc vivo terram ſubitura ſacerdos.
Sed nunc de factis levioribus: & tamen alter
Si feciſſet idem, caderet ſub judice morum.
Nam quod turpe bonis, Titio, Seioquè, decebat
Criſpinum: quid agas, cùm dira, & fœdior omni

ſignifies any labouring beaſt, either for carriage or draught. Sat. iii. 316.

6. *How great a ſhade, &c.*] Another piece of luxury, was, to be carried in litters among the ſhady trees of their groves, in ſultry weather.

7. *Acres near the forum.*] Where land was the moſt valuable, as being in the midſt of the city.

—— *What houſes, &c.*] What purchaſes he may have made of houſes in the ſame lucrative ſituation. Comp. Sat. i. l. 105; and note.

8. *No bad man, &c.*] This is one of thoſe paſſages, in which Juvenal ſpeaks more like a Chriſtian, than like an heathen. Comp. Iſ. lvii. 20, 21.

—— *A corrupter.*] A ruiner, a debaucher of women.

9. *Inceſtuous.*] Inceſtus—from in and caſtus—in general is uſed to denote that ſpecies of unchaſtity, which conſiſts in defiling thoſe who are near of kin—but, in the beſt authors, it ſignifies unchaſte—alſo guilty—profane. As in Hor. Lib. iii. Ode ii. l. 29.

——ſæpe Dieſpiter
Neglectus inceſto addidit integrum.

In this place it may be taken in the ſenſe of profane, as denoting that ſort of unchaſtity, which is mixed with profaneneſs, as in the inſtance which follows, of defiling a veſtal virgin.

9—10. *A filletted prieſteſs.*] The veſtal virgins, as prieſteſſes of Veſta, had fillets bound round their heads, made of ribbons, or the like.

10. *With blood yet alive.*] The veſtal virgins vowed chaſtity, and if any broke their vow, they were buried alive; by a law of Numa Pompilius their founder.

11. *Lighter deeds.*] i. e. Such faults as, in compariſon with the preceding, are trivial, yet juſtly reprehenſible, and would be ſo deemed

His cattle; in how great a ſhade of groves he will be carried,
How many acres near the forum, what houſes he may have bought?
NO BAD MAN IS HAPPY: leaſt of all a corrupter, and the ſame
Inceſtuous, with whom there lay, lately, a filletted
Prieſteſs, about to go under ground with blood as yet alive.
But now concerning lighter deeds: and yet another,
If he had done the ſame, would have fallen under the judge of manners:
For what would be baſe in good men, in Titius, or Seius, became
Criſpinus: what can you do, ſince dire, and foulér than every

deemed in a character leſs abandoned than that of Criſpinus, in whom they are in a manner eclipſed by greater.

12. *Under the judge, &c.*] This ſeems to be a ſtroke at the partiality of Domitian, who puniſhed Maximilla, a veſtal, and thoſe who had defiled her, with the greateſt ſeverity. Suet. Domit. ch. viii. See note 2, on l. 60.

Criſpinus was a favourite, and ſo he was ſuffered to eſcape puniſhment, however much he deſerved it, as was the veſtal whom he defiled, on the ſame account.

Suet. ſays, that Domitian, particularly—Morum correctionem exercuit in veſtales.

13. *What would be baſe, &c.*] So partial was Domitian to his favourite Criſpinus, that what would be reckoned ſhameful, and be puniſhed as a crime, in good men, was eſteemed very becoming in him.

—— *Titius, or Seius.*]—It does not appear who theſe were; but, probably, they were ſome valuable men, who had been perſecuted by the emperor for ſome ſuppoſed offences. See this Sat. l. 151—2.

14. *What can you do, &c.*] q. d. What can one do with ſuch a fellow as Criſpinus? what ſignifies ſatirizing his crimes, when his perſon is more odious and abominable than all that can be mentioned? What he IS, is ſo much worſe than what he DOES, that one is at a loſs how to treat him.

This is a moſt ſevere ſtroke, and introduces what follows on the gluttony and extravagance of Criſpinus.

Crimine perſona eſt? mullum ſex millibus emit,
Æquantem ſanè paribus ſeſtertia libris,
Ut perhibent, qui de magnis majora loquuntur.
Conſilium laudo artificis, ſi munere tanto
Præcipuam in tabulis ceram ſenis abſtulit orbi.
Eſt ratio ulterior, magnæ ſi miſit amicæ,
Quæ vehitur clauſo latis ſpecularibus antro.
Nil tale expectes: emit ſibi: multa videmus,

15. *A mullet.*] Mullus—a ſea fiſh, of a red or purple colour, therefore called mullus, from mulleus, a kind of red or purple ſhoe, worne by ſenators and great perſons. AINSW. I take this to be what is called the red mullet, or mullus barbatus, by ſome rendered barbel. Horace ſpeaks of this fiſh as a great dainty—

Laudas, inſane, trilibrem
Mullum—— HOR. Sat. ii. Lib. ii. l. 33—4.

So that about three pounds was their uſual weight:—that it was a rarity to find them larger, we may gather from his ſaying, l. 36.—His breve pondus.

But Criſpinus meets with one that weighed ſix pounds, and, rather than not purchaſe it, he pays for it the enormous ſum of ſix thouſand ſeſtertii, or ſix ſeſtertia, making about 46*l.* 17*s.* 6*d.* of our money.

For the manner of reckoning ſeſterces, ſee before, Sat. i. l. 106, and note.

This fiſh, whatever it ſtrictly was, was in great requeſt, as a dainty, among the Romans. Aſinius Celer, a man of conſular dignity under the emperor Claudius, is ſaid to have given 8000 nummi (i. e. eight ſeſtertia) for one. See Senec. Epiſt. xcv.

16. *Truly equalling, &c.*] That is, the number of ſeſtertia were exactly equal to the number of pounds which the fiſh weighed, ſo that it coſt him a ſeſtertium per pound.

17. *As they report, &c.*] So Criſpinus's flatterers give out, who, to excuſe his extravagance, probably repreſent the fiſh bigger than it was, for it is not eaſily credible that this ſort of fiſh ever grows ſo large. Pliny ſays, that a mullet is not to be found that weighs more than two pounds.—Hor. ubi ſupr. goes as far as three pounds—ſo that, probably, theſe embelliſhers of Criſpinus made the fiſh to be twice as big as it really was.

18. *I praiſe the device, &c.*] If this money had been laid out in buying ſuch a rarity, in order to preſent it to ſome childleſs old man, and, by this, Criſpinus had ſucceeded ſo well, as to have become his chief heir, I ſhould commend ſuch an artifice, and ſay that the contriver of it deſerved ſome credit.

19. *Had*

Crime, his perſon is?—He bought a mullet for ſix ſeſ-
tertia,
Truly equalling the ſeſtertia to a like number of pounds,
As they report, who of great things ſpeak greater.
I praiſe the device of the contriver, if, with ſo large a gift,
He had obtained the chief wax on the will of a childleſs old
man.
There is further reaſon, if he had ſent it to a great miſ-
treſs,
Who is carried in a cloſe litter with broad windows.
Expect no ſuch thing: he bought it for himſelf: we ſee
many things

19. *Had obtained the chief wax, &c.*] It was cuſtomary for wills to conſiſt of two parts: the firſt named the primi hæredes, or chief heirs, and was therefore called cera præcipua, from the wax which was upon it, on which was the firſt ſeal. The other contained the ſecundi hæredes, or leſſer heirs: this was alſo ſealed with wax—This was called cera ſecunda.

20. *There is a further reaſon, &c.*] There might have been a reaſon for his extravagance, even beyond the former; that is, if he had purchaſed it to have preſented to ſome rich woman of quality, in order to have ingratiated himſelf with her as a miſtreſs, or to induce her to leave him her fortune, or perhaps both. Comp. Sat. iii. 132—4, and ib. 129—30.

21. *Carried in a cloſe litter.*] Antrum properly ſignifies a den, cave, or the like—but here it ſeems to be deſcriptive of the lectica, or litter, in which perſons of condition were carried cloſe ſhut up.

—— *Broad windows.*] Latis ſpecularibus.—Specularis means any thing whereby one may ſee the better, belonging to windows, or ſpectacles. The ſpecularis lapis was a ſtone clear like glaſs, cut into ſmall thin panes, and in old times uſed for glaſs.

This was made uſe of in the conſtruction of the litters, as glaſs is with us in our coaches and ſedan chairs, to admit the light, and to keep out the weather.

The larger theſe windows were, the more expenſive they muſt be, and the more denote the quality of the owner.

22. *Expect no ſuch thing, &c.*] If you expect to hear, that ſomething of the kind above mentioned was a motive for what he did, or that he had any thing in view, which could in the leaſt excuſe it, you will be miſtaken; for the truth is, he

Quæ miſer & frugi non fecit Apicius: hoc tu
Succinctus patriâ quondam, Criſpine, papyro.
Hoc pretium ſquamæ potuit fortaſſe minoris
Piſcator, quàm piſcis, emi. Provincia tanti
Vendit agros: ſed majores Appulia Vendit.
Quales tunc epulas ipſum glutiſſe putemus
Induperatorem, cùm tot ſeſtertia, partem
Exiguam, & modicæ ſumptam de margine cœnæ
Purpureus magni ructârit ſcurra palati,
Jam princeps equitum, magnâ qui voce ſolebat

bought it only for himſelf, without any other end or view than to gratify his own ſelfiſhneſs and gluttony.

23. *Apicius.*] A noted epicure and glutton in the days of Nero. He wrote a volume concerning the ways and means to provoke appetite, ſpent a large eſtate on his guts, and, growing poor and deſpiſed, hanged himſelf.

The poet means, that even Apicius, glutton as he was, was yet a mortified and frugal man in compariſon of Criſpinus.

" Thou, Criſpinus, haſt done, what Apicius never did."

24. *Formerly girt round, &c.*] q. d. Who waſt, when thou firſt cameſt to Rome, a poor Ægyptian, and hadſt not a rag about thee, better than what was made of the flags that grow about the river Nile. Of the papyrus, ropes, mats, and, among other things, a ſort of clothing was made.

This flag, and the leaves of it, were equally called papyrus. See Sat. i. l. 26—7. where Criſpinus is ſpoken of much in the ſame terms.

25. *The price of a ſcale.*] Squamæ, here, by ſynec. put for the fiſh itſelf: but, by this manner of expreſſion, the poet ſhews his contempt of Criſpinus, and means to make his extravagance as contemptible as he can.

26. *A province, &c.*] In ſome of the provinces which had become ſubject to Rome, one might purchaſe an eſtate for what was laid out on this mullet.

27. *But Apulia, &c.*] A part of Italy near the Adriatic gulph, where land, it ſeems, was very cheap, either from the barrenneſs and craggy height of the mountains, or from the unwholeſomeneſs of the air, and the wind atabulus—

Montes Apulia notos
Quos torret atabulus.
HOR. Lib. i. Sat. v. l. 77—8.

q. d. The price of this fiſh would purchaſe an eſtate in ſome

Which the wretched and frugal Apicius did not: this thou [didſt]
Criſpinus, formerly girt with your own country flag.
Is this the price of a ſcale? perhaps, at leſs might
The fiſherman, than the fiſh, be bought. At ſo much a province
Sells fields: but Apulia ſells greater.
What dainties then can we think the emperor himſelf
To have ſwallowed, when ſo many ſeſtertia, a ſmall
Part, and taken from the margin of a moderate ſupper,
A purple buffoon of the great palace belched?
Now chief of knights, who uſed, with a loud voice,

ſome of the provinces; but, in Apulia, a very extenſive one.

For leſs ſome provinces whole acres ſell:
Nay, in Apulia, if you bargain well,
A manor would coſt leſs than ſuch a meal.
DUKE.

28. *The emperor, &c.*] Domitian.—q. d. What muſt we ſuppoſe to be done by him, in order to procure dainties? how much expence muſt he be at to gratify his appetite, if Criſpinus can ſwallow what coſt ſo many ſeſtertia in one diſh, and that not a principal one; not taken from the middle, but merely ſtanding as a ſide-diſh at the edge of the table; not a part of ſome great ſupper, given on an extraordinary occaſion, but of a common ordinary meal.

31. *Belched.*] The indigeſtions and crudities, which are generated in the ſtomachs of thoſe who feed on various rich and luſcious dainties, occaſion flatulencies, and nauſeous eructations. The poet, here, to expreſs the more ſtrongly his abhorrence of Criſpinus's extravagant gluttony, uſes the word ructârit—the effect for the cauſe. See Sat. iii. 233, note.

—— *A purple buffoon.*] No longer clad with the papyrus of Ægypt (ſee note on l. 24.) but decked in ſumptuous apparel, ornamented with purple. So Sat. i. 27.

Criſpinus, Tyrias humero revocante lacernas.

Though advanced to great dignity, by the favour of the emperor, yet letting himſelf down to the low ſervility and meanneſs of a court-jeſter or buffoon.

32. *Chief of knights.*] i. e. Chief of the equeſtrian order. Horace hath a thought like this, concerning a low-born

Vendere municipes pacta mercede ſiluros?
Incipe Calliope, licet hîc conſidere: non eſt
Cantandum, res vera agitur: narrate puellæ
Pierides; proſit mihi vos dixiſſe puellas.
Cùm jam ſemianimum laceraret Flavius orbem
Ultimus, & calvo ſerviret Roma Neroni;
Incidit Adriaci ſpatium admirabile rhombi,

ſlave, who, like Criſpinus, had been advanced to equeſtrian dignity.

Sedilibuſque in primis eques
Othone contempto ſedet. Epod. iv. l. 15—16.

See before, Sat. iii. 159, and note.

32—3. *Who uſed—to ſell, &c.*] Who uſed formerly, in his ſlag-jacket (l. 24.) to cry fiſh about the ſtreets.

33. *Shads.*] What the ſiluri were, I cannot find certainly defined; but moſt agree that they were a ſmall and cheap kind of fiſh, taken in great numbers out of the river Nile—hence the poet jeeringly ſtyles them municipes, q. d. Criſpinus's own countrymen.—AINSW.

—— *For hire.*] Various are the readings of this place—as ſracta de merce—pacta de merce—pharia de merce—but I think, with Caſaubon, that pactâ mercede gives the eaſieſt and beſt ſenſe: it ſtill exaggerates the wretchedneſs and poverty of Criſpinus at his outſet in life, as it denotes, that he not only got his living by bawling fiſh about the ſtreets, but that theſe fiſh were not his own, and that he ſold them for the owners, who bargained with him to pay him ſo much for his pains—pactâ mercede—lit.—for agreed wages or hire.

34. *Calliope.*] The mother of Orpheus, and chief of the nine muſes: ſaid to be the inventreſs of heroic verſe.

To heighten the ridicule, Juvenal prefaces his narrative with a burleſque invocation of Calliope, and then of the reſt of the muſes.

—— *Here you may dwell.*] A ſubject of ſuch importance requires all your attention, and is not lightly to be paſſed over, therefore, here you may ſit down with me.

34—5. *Not ſing.*] Not conſider it as a matter of mere invention, and to be treated, as poetical fictions are, with flights of fancy: my theme is real fact, therefore—non eſt cantandum—it is not a ſubject for heroic ſong—Or, tibi underſtood, you are not to ſing—

Begin Calliope, but not to ſing:
Plain honeſt truth we for our ſubject bring. DUKE.

To ſell his own country ſhads for hire.

Begin Calliope, here you may dwell: you muſt not
Sing, a real matter is treated: relate it ye Pierian
Maids—let it avail me to have called ye maids—
When now the laſt Flavius had torne the half-dead
World, and Rome was in bondage to bald Nero,
There fell a wondrous ſize of an Adriatic turbot,

35. *Relate.*] Narrate correſponds with the non eſt cantandum—q. d. deliver it in ſimple narrative.

35—6. *Pierian maids.*] The muſes were called Pierides, from Pieria, a diſtrict of Theſſaly, where was a mountain, on which Jupiter, in the form of a ſhepherd, was fabled to have begotten them on Mnemoſyne. See Ov. Met. vi. 114.

36. *Let it avail me, &c.*] He banters the poets who gave the appellations of Nymphæ and Puellæ to the muſes, as if complimenting them on their youth and chaſtity. It is eaſily ſeen that the whole of this invocation is burleſque.

37. *When now.*] The poet begins his narrative, which he introduces with great ſublimity, in this and the following line; thus finely continuing his irony; and at the ſame time dating the fact in ſuch terms, as reflect a keen and due ſeverity on the character of Domitian.

—— *The laſt Flavius.*] The Flavian family, as it was imperial, began in Veſpaſian, and ended in Domitian, whoſe monſtrous cruelties are here alluded to, not only as affecting the city of Rome, but as felt to the utmoſt extent of the Roman empire, tearing, as it were, the world to pieces. Semianimum—half dead under oppreſſion. Metaph.

38. *Served bald Nero.*] Was in bondage and ſlavery to the tyrant Domitian. This emperor was bald, at which he was ſo diſpleaſed, that he would not ſuffer baldneſs to be mentioned in his preſence. He was called Nero, as all the bad emperors were, from his cruelty. Servire—implies the ſervice which is paid to a tyrant: parere—that obedience which is paid to a good prince.

39. *There fell, &c.*] Having related the time when, he now mentions the place where, this large turbot was caught. It was in the Adriatic Sea, near the city of Ancon, which was built by a people originally Greeks, who alſo built there a temple of Venus. This city ſtood on the ſhore, at the end of a bay which was formed by two promontories, and made a curve like that of the elbow when the arm is bent—hence it was called ἀγκων, the elbow. The poet, by being thus particular, as if he were relating an event, every circumſtance of which was of the utmoſt importance, enhances the irony.

Ante domum Veneris, quam Dorica ſuſtinet Ancon,
Implevitque ſinus: neque enim minor hæſerat illis,
Quos operit glacies Mæotica, ruptaque tandem
Solibus effundit torpentis ad oſtia Ponti,
Deſidiâ tardos, & longo frigore pingues.
Deſtinat hoc monſtrum cymbæ linique magiſter
Pontifici ſummo: quis enim proponere talem,
Aut emere auderet? cùm plena & littora multo
Delatore forent: diſperſi protinus algæ

The Syracuſans, who fled to this part of Italy from the tyranny of Dionyſius, were originally from the Dorians, a people of Achaia: hence Ancon is called Dorica: it was the metropolis of Picenum. Ancona is now a conſiderable city in Italy, and belongs to the papacy.

40. *Suſtains*] Suſtinet does not barely mean, that this temple of Venus ſtood at Ancon, but that it was upheld and maintained, in all its worſhip, rites, and ceremonies, by the inhabitants.

41. *Into a net.*] Sinus, lit. means the boſom or bow of the net, which the turbot was ſo large as entirely to fill.

—— *Stuck.*] Hæſerat—had entangled itſelf, ſo as to ſtick faſt.

42. *The Mæotic ice.* The Mæotis was a vaſt lake, which in the winter was frozen over, and which, when thawed in ſummer, diſcharged itſelf into the Euxine Sea, by the Cimmerian Boſphorus.

Here vaſt quantities of fine fiſh were detained while the froſts laſted, and then came with the flowing waters into the mouth of the Pontus Euxinus. Theſe fiſh, by lying in a torpid ſtate during the winter, grew fat and bulky.

43. *The dull Pontic.*] So called from the ſlowneſs of its tide. This might, in part, be occaſioned by the vaſt quantities of broken ice, which came down from the lake Mæotis, and retarded its courſe.

The Euxine, or Pontic Sea, is ſometimes called Pontus only. See AINSW. Euxinus and Pontus.

45. *Net.*] Linum—lit. ſignifies flax, and, by Meton. thread, which is made of flax—but as nets are made of thread, it frequently, as here, ſignifies a net. Meton. See Virg. Georg. ii. l. 142.

46. *For the chief Pontiff.*] Domitian, whoſe title, as emperor, was Pontifex Summus, or Maximus. Some think that the

Before the houſe of Venus which Doric Ancon ſuſtains, 40
Into a net and filled it, for a leſs had not ſtuck than thoſe
Which the Mæotic ice covers, and at length, broken
By the ſun, pours forth at the entrance of the dull Pontic,
Slow by idleneſs, and, by long cold, fat.
The maſter of the boat and net, deſtines this monſter 45
For the chief pontiff—for who to offer ſuch a one to ſale,
Or to buy it would dare? ſince the ſhores too with many
An informer might be full: the diſperſed inquiſitors of ſea-
weed

the poet alludes to the gluttony of the pontiffs in general, which was ſo great, as to be proverbial.—The words glutton and prieſt were almoſt ſynonymous—Cœnæ pontificum, or the feaſts which they made on public occaſions, ſurpaſſed all others in luxury. Hence Hor. Lib. ii. Ode xiii. ad fin.

Pontificum potiore cœnis.

Juvenal, therefore, may be underſtood to have ſelected this title of the emperor, by way of equivocally calling him what he durſt not plainly have expreſſed—the chief of gluttons.—Comp. Sat. ii. l. 113.—He was particularly the Pontifex Summus of the college at Alba. See note on l. 60. ad fin.

The poor fiſherman, who had caught this monſtrous fiſh, knew full well the gluttony, as well as the cruelty of Domitian: he therefore determines to make a preſent of it to the emperor, not daring to offer it to ſale elſewhere, and knowing that if he did, nobody would dare to buy it; for both buyer and ſeller would be in the utmoſt danger of Domitian's reſentment, at being diſappointed of ſuch a rarity.

47. *Since the ſhores, &c.*] The reign of Domitian was famous for the encouragement of informers, who ſat themſelves in all places to get intelligence. Theſe particular people, who are mentioned here, were officially placed on the ſhore to watch the landing of goods, and to take care that the revenue was not defrauded. They appear to have been like that ſpecies of revenue officers amongſt us, which are called tide-waiters.

48. *Inquiſitors of ſea-weed.*] Alga ſignifies a ſort of weed, which the tides caſt up and leave on the ſhore. The poet's calling theſe people algæ inquiſitores, denotes their founding accuſations on the mereſt trifles, and thus oppreſſing the public. They diſperſed themſelves in ſuch a manner as not to be avoided.

49. *Would*

Inquiſitores agerent cum remige nudo;
Non dubitaturi fugitivum dicere piſcem,
Depaſtumque diu vivaria Cæſaris, inde
Elapſum, veterem ad dominum debere reverti.
Si quid Palphurio, ſi credimus Armillato,
Quicquid conſpicuum, pulchrumque eſt æquore toto,
Res fiſci eſt, ubicunque natat. donabitur ergò,
Ne pereat. jam lethifero cedente pruinis
Autumno, jam quartanam ſperantibus ægris,
Stridebat deformis hyems, prædamque recentem
Servabat: tamen hic properat, velut urgeat Auſter:
Utque lacus ſuberant, ubi, quanquam diruta, ſervat

49. *Would immediately contend, &c.*] They would immediately take advantage of the poor fiſherman's forlorn and defenceleſs condition, to begin a diſpute with him about the fiſh; and would even have the impudence to ſay, that, though the man might have caught the fiſh, yet he had no right to it—that it was a ſtray, and ought to return to the right owner.

51. *Long had fed, &c.*] Vivarium, as has been before obſerved, denotes a place where wild beaſts or fiſhes are kept, a park, a warren, a ſtew or fiſh-pond.

The monſtrous abſurdity of what the poet ſuppoſes theſe fellows to advance, in order to prove that this fiſh was the emperor's property (notwithſtanding the poor fiſherman had caught it in the Adriatic Sea) may be conſidered as one of thoſe means of oppreſſion, which were made uſe of to diſtreſs the people, and to wreſt their property from them, under the moſt frivolous and groundleſs pretences, and at the ſame time under colour of legal claim.

53. *Palphurius—Armillatus.*] Both men of conſular dignity; lawyers, and ſpies, and informers, and ſo favourites with Domitian.

Here is another plea againſt the poor fiſherman, even granting that the former ſhould fail in the proof; namely, that the emperor has, by his royal prerogative, and as part of the royal revenue, a right to all fiſh which are remarkable in ſize or value, whereſoever caught in any part of the ſea; and as this turbot came within that deſcription, the emperor muſt have it, and this on the authority of thoſe great lawyers above mentioned. By the law of England, whale and ſturgeon are called royal fiſh, becauſe they belong to the king, on account of their excellence, as part of his ordinary revenue, in conſideration of his protecting the ſeas from pirates and robbers. See 1 Blackſ. Com. 4to. p. 290.

55. *Therefore*

Would immediately contend with the naked boat-man,
Not doubting to ſay that the fiſh was a fugitive,
And long had fed in Cæſar's ponds, thence had
Eſcaped, and ought to return to its old maſter.
If we at all believe Palphurius, or Armillatus,
Whatever is remarkable, and excellent in the whole ſea,
Is a matter of revenue, wherever it ſwims.—Therefore it
ſhall be preſented
Leſt it ſhould be loſt. Deadly autumn was now yielding to
Hoar-froſts, the unhealthy now expecting a quartan,
Deformed winter howled, and the recent prey
Preſerved: yet he haſtens as if the ſouth wind urged.
And as ſoon as they had got to the lakes, where, tho' de-
moliſhed, Alba

55. *Therefore it ſhall be preſented.*] The poor fiſherman, aware of all this, rather than incur the danger of a proſecution at the ſuit of the emperor, in which he could have no chance but to loſe his fine turbot, and to be ruined into the bargain, makes a virtue of neceſſity, and therefore wiſely determines to carry it as a preſent to Domitian, who was at that time at Alba.

56. *Leſt it ſhould be loſt.*] Leſt it ſhould be ſeized, and taken from him by the informers.

The boatman then ſhall a wiſe preſent make,
And give the fiſh, before the ſeizers take. DUKE.

Or—It ſhall be preſented, and that immediately, leſt it ſhould grow ſtale and ſtink.

—— *Deadly autumn, &c.*] By this we learn, that the autumn, in that part of Italy, was very unwholeſome, and that, at the beginning of the winter, quartan agues were expected by perſons of a weakly and ſickly habit. Spero ſignifies to expect either good or evil. This periphraſis deſcribes the ſeaſon in which this matter happened, that it was in the beginning of winter, the weather cold, the heats of autumn ſucceeded by the hoar-froſts, ſo that the fiſh was in no danger of being ſoon corrupted.

59. *Yet he haſtens, &c.*] Notwithſtanding the weather was ſo favourable for preſerving the fiſh from tainting, the poor fiſherman made as much haſte to get to the emperor's palace, as if it had been now ſummer-time.

60. *They.*] i. e. The fiſherman, and his companions the informers—they would not leave him.

60. *Got*

Ignem Trojanum, & Veſtam colit Alba minorem,
Obſtitit intranti miratrix turba parumper:
Ut ceſſit, facili patuerunt cardine valvæ:
Excluſi ſpectant admiſſa opſonia patres.
Itur ad Atridem: tum Picens, accipe, dixit, 65

60. *Got to the lakes.*] The Albanian lakes—theſe are ſpoken of by Hor. Lib. iv. Od. i. l. 19, 20.

Albanos prope te lacus
Ponet marmoream ſub trabe citreâ.

The city of Alba was built between theſe lakes and the hills, which, for this reaſon, were called Colles Albani; hence theſe lakes were alſo called Lacus Albani. Alba was about fifteen miles from Rome.

—— *Though demoliſhed, &c.*] Tullus Hoſtilius, king of Rome, took away all the treaſure and relics which the Trojans had placed there in the temple of Veſta; only, out of a ſuperſtitious fear, the fire was left; but he overthrew the city. See Ant. Un. Hiſt. vol. xi. p. 310. All the temples were ſpared. Liv. l. 1.

The Albans, on their misfortunes, neglecting their worſhip, were commanded, by various prodigies, to reſtore their antient rites, the chief of which was, to keep perpetually burning the veſtal fire which was brought there by Æneas, and his Trojans, as a fatal pledge of the perpetuity of the Roman empire.

Alba Longa was built by Aſcanius the ſon of Æneas, and called Alba, from the white ſow which was found on the ſpot. See Virg. Æn. iii. 390—3. Æn. viii. 43—8.

Domitian was at this time at Alba, where he had inſtituted a college of prieſts, hence called Sacerdotes, or Pontifices Albani. As he was their founder and chief, it might be one reaſon of his being called Pontifex Summus, l. 46. when at that place. The occaſion of his being there at that time, may be gathered from what Pliny ſays in his Epiſt. to Corn. Munatianus.

"Domitian was deſirous to puniſh Corn. Maximilla, a veſtal, "by burying her alive, ſhe having been detected in unchaſtity; "he went to Alba, in order to convoke his college of prieſts, "and there, in abuſe of his power as chief, he condemned her "in her abſence, and unheard." See before, l. 12, and note.

Suetonius ſays, that Domitian went every year to Alba, to celebrate the Quinquatria, a feaſt ſo called, becauſe it laſted five days, and was held in honour of Minerva, for whoſe ſervice he had alſo inſtituted the Albanian prieſts—this might have occaſioned his being at Alba at this time.

61. *The Leſſer Veſta.*] So ſtyled, with reſpect to her tem-

ple

Preſerves the Trojan fire, and worſhips the leſſer Veſta,
A wondering crowd, for a while, oppoſed him as he entered.
As it gave way, the gates opened with an eaſy hinge:
The excluded fathers behold the admitted dainties.
He comes to Atrides: then the Picenian ſaid—"Ac-
"cept 65

ple at Alba, which was far inferior to that at Rome built by Numa.

62. *Wondering crowd.*] A vaſt number of people aſſembled to view this fine fiſh, inſomuch, that, for a little while, parumper, they obſtructed the fiſherman in his way to the palace.

63. *As it gave way.*] i. e. As the crowd, having ſatisfied their curioſity, retired, and gave way for him to paſs forward.

—— *The gates, &c.*] Valvæ—the large folding doors of the palace are thrown open, and afford a ready and welcome entrance to one who brought ſuch a delicious and acceptable preſent. Comp. Hor. Lib. i. Od. xxv. l. 5—6.

64. *The excluded fathers.*] Patres—i. e. patres conſcripti, the ſenators, whom Domitian had commanded to attend him at Alba, either out of ſtate, or in order to form his privy-council on ſtate affairs.

There is an antitheſis here between the admiſſa opſonia and the excluſi patres, intimating, that the ſenators were ſhut out of the palace, when the doors were thrown open to the fiſherman and his turbot: theſe venerable perſonages had only the privilege of looking at it, as it was carried through the crowd.

Many copies read expectant—q. d. The ſenators are to wait, while the buſineſs of the turbot is ſettled, before they can be admitted—lit. they await the admitted victuals. See expectant uſed in this ſenſe. Virg. Æn. iv. l. 134.

Caſaubon reads ſpectant, which ſeems to give the moſt natural and eaſy ſenſe.

—— *Dainties.*] Obſonium-ii—ſignifies any victuals eaten with bread, eſpecially fiſh. AINSW. Gr. ὄψον, propriè piſcis. Hed.—So likewiſe in S. S. John vi. 9. δυο ὀψαρια, two little fiſhes. Here Juvenal uſes obſonia for the rhombus.

65. *Atrides.*] So the poet here humourouſly calls Domitian, in alluſion to Agamemnon, the ſon of Atreus, whoſe pride prompted him to be ſtyled the commander over all the Grecian generals. Thus Domitian affected the titles of Dux ducum—Princeps principum, and even Deus.

—— *The Picenian.*] i. e. The fiſherman, who was an inhabitant of Picenum.

—— *Accept.*] Thus begins the fiſherman's abject and fulſome addreſs to the emperor, on preſenting the turbot.

66. *What*

Privatis majora focis; genialis agatur
Iſte dies; propera ſtomachum laxare ſaginis,
Et tua ſervatum conſume in ſæcula rhombum:
Ipſe capi voluit. quid apertius? & tamen illi
Surgebant criſtæ: nihil eſt, quod credere de ſe
Non poſſit, cùm laudatur Dîs æqua poteſtas.
Sed deerat piſci patinæ menſura: vocantur
Ergo in concilium proceres, quos oderat ille;
In quorum facie miſeræ, magnæque ſedebat

66. *What is too great.*] Lit. greater than private fires. Focus is properly a fire-hearth, by met. fire. Focis, here, means the fires by which victuals were dreſſed, kitchen fires; and ſo, by met. kitchens. q. d. The turbot which he preſented to the emperor was too great and valuable to be dreſſed in any private kitchen.

67. *As a feſtival.*] The adj. genialis, ſignifies chearful—merry—feſtival—ſo, genialis dies—a day of feſtivity, a feſtival—ſuch as was obſerved on marriage or on birth-days: on theſe latter, they held a yearly feaſt in honour of their genius, or tutelar deity, which was ſuppoſed to attend their birth, and to live and die with them. See Perſ. Sat. ii. l. 3, and note. Probably the poet here means much the ſame as Horace, Lib. iii. Ode xvii.—by genium curabis—you ſhall indulge yourſelf—make merry.

—— *Haſten to releaſe, &c.*] The poet, here, laſhes Domitian's gluttony, by making the fiſherman adviſe him to unload, and ſet his ſtomach at liberty from the dainties which it contained (which was uſually done by vomits) in order to whet it, and to make room for this turbot. Sagina lit. means any meat wherewith things are crammed or fatted, and is well applied here, to expreſs the emperor's ſtuffing and cramming himſelf, by his daily gluttony, like a beaſt or a fowl that is put up to be fattened.

68. *Reſerved for your age.*] As if Providence had purpoſely formed and preſerved this fiſh for the time of Domitian.

69. *Itſelf it would be taken.*] The very fiſh itſelf was ambitious to be caught for the entertainment and gratification of your Majeſty.

—— *What could be plainer?*] What flattery could be more open, more palpable than this? ſays Juvenal.

70. *His creſt aroſe.*] This flattery, which one would have thought too groſs to be received, yet pleaſed Domitian, he grew proud

" What is too great for private kitchens: let this day be
" paſſed
" As a feſtival, haſten to releaſe your ſtomach from its
" crammings:
" And conſume a turbot reſerved for your age:
" Itſelf it would be taken."—What could be plainer? and
yet
His creſt aroſe: there is nothing which of itſelf it may
not
Believe, when a power equal to the gods is praiſed.
But there was wanting a ſize of pot for the fiſh: therefore
The nobles are called into council, whom he hated:
In the face of whom was ſitting the paleneſs of a miſerable

proud of it—Surgebant criſtæ. Metaph. taken from the appearance of a cock when he is pleaſed, and ſtruts and ſets up his comb.

——— *There is nothing, &c.*] i. e. When a prince can believe himſelf equal in power to the gods (which was the caſe with Domitian) no flattery can be too groſs, fulſome, or palpable to be received; he will believe every thing that can be ſaid in his praiſe, and grow ſtill the vainer for it.

Mr. Dryden, in his ode called Alexander's Feaſt, has finely imagined an inſtance of this, where Alexander is almoſt mad with pride, at hearing himſelf celebrated as the ſon of Jupiter by Olympia.

With raviſh'd ears
The monarch hears;
Aſſumes the god,
Affects to nod,
And ſeems to ſhake the ſpheres.

72. *But a ſize, &c.*] They had no pot capacious enough, in its dimenſions, to contain this large turbot, ſo as to dreſs it whole. Patina is a pot of earth or metal, in which things were boiled, and brought to table in their broth. AINSW.

73. *The nobles.*] Proceres—the ſenators—called patres, l. 64.

——— *Are called into council.*] To deliberate on what was to be done in this momentous buſineſs.

——— *Whom he hated.*] From a conſciouſneſs of his being dreaded and hated by them.

75. *The*

Pallor amicitiæ. primus, clamante Liburno,
Currite, jam ſedit; raptâ properabat abollâ
Pegaſus, attonitæ poſitus modò villicus urbi:
Anne aliud tunc Præfecti? quorum optimus, atque
Interpres legum ſanctiſſimus; omnia quanquàm
Temporibus diris tractanda putabat inermi
Juſtitiâ. Venit & Criſpi jocunda ſenectus,
Cujus erant mores, qualis facundia, mite
Ingenium. maria, ac terras, populoſque regenti

74. *The paleneſs.*] We have here a ſtriking repreſentation of a tyrant, who, conſcious that he muſt be hated by all about him, hates them, and they, knowing his capricious cruelty, never approach him without horror and dread, leſt they ſhould ſay or do ſomething, however undeſignedly, which may coſt them their lives. Comp. l. 86—8.

—— *The Liburnian.*] Some have obſerved that the Romans made criers of the Liburnians, a remarkable luſty and ſtout race of men (ſee Sat. iii. 240.) becauſe their voices were very loud and ſtrong. Others take Liburnus here for the proper name of ſome particular man who had the office of crier.

76. *Run, &c.*] "Make haſte—loſe no time—the emperor "has already taken his ſeat at the council-table—don't make "him wait."

—— *With a ſnatched-up gown.*] Abolla, here, ſignifies a ſenator's robe. In Sat. iii. 115. it ſignifies a philoſopher's gown.—On hearing the ſummons, he caught up his robe in a violent hurry, and huddled it on, and away he went.

This Pegaſus was an eminent lawyer, who had been appointed præfect or governor of the city of Rome. Juvenal calls him villicus, or bailiff, as if Rome, by Domitian's tyranny, had ſo far loſt its liberty and privileges, that it was now no better than an inſignificant village, and its officers had no more power or dignity than a country bailiff—a little paltry officer over a ſmall diſtrict.

The præfectus urbis (ſays Kennet, Ant. Lib. iii. part ii. c. 13.) was a ſort of mayor of the city, created by Auguſtus, by the advice of his favourite Mæcenas, upon whom at firſt he conferred the new honour. He was to precede all other city magiſtrates, having power to receive appeals from the inferior courts, and to decide almoſt all cauſes within the limits of Rome, or one hundred miles round. Before this, there was ſometimes a præfectus urbis created, when the kings, or the greater officers, were abſent from the city, to adminiſter juſtice in their room.

But

And great friendſhip.—Firſt (a Liburnian crying out—
"Run—he is already ſeated") with a ſnatched-up gown, haſtened
Pegaſus, lately appointed bailiff to the aſtoniſhed city—
Were the Præfects then any thing elſe?—of whom [he was] the beſt, and
Moſt upright interpreter of laws; tho' all things,
In direful times, he thought were to be managed with unarmed
Juſtice. The pleaſant old age of Criſpus alſo came,
Whoſe manners were, as his eloquence, a gentle
Diſpoſition: to one governing ſeas, and lands, and people,

But there was an end of all this, their hands were now tied up, their power and conſequence were no more; Domitian had taken every thing into his own hands, and no officer of the city could act farther than the emperor deigned to permit, who kept the whole city in the utmoſt terror and aſtoniſhment at his cruelty and oppreſſion.

78. *Of whom, &c.*] This Pegaſus was an excellent magiſtrate, the beſt of any that had filled that office—moſt conſcientious and faithful in his adminiſtration of juſtice—never ſtraining the laws to oppreſs the people, but expounding them fairly and honeſtly.

80. *With unarmed juſtice.*] Such was the cruelty and tyranny of Domitian, that even Pegaſus, that good and upright magiſtrate, was deterred from the exact and punctual adminiſtration of juſtice, every thing being now governed as the emperor pleaſed; ſo that the laws had not their force; nor dared the judges execute them, but according to the will of the emperor—juſtice was diſarmed of its powers.

81. *Criſpus.*] Vibius Criſpus, who, when one aſked him, if any body was with Cæſar? anſwered, "Not even a fly." Domitian, at the beginning of his reign, uſed to amuſe himſelf with catching flies, and ſticking them through with a ſharp-pointed inſtrument. A ſure preſage of his future cruelties.

82—3. *A gentle diſpoſition.*] He was as remarkable for ſweetneſs of temper, as for his eloquence, pleaſantry, and good-nature. Comp. Hor. Lib. ii. Sat. i. l. 72. Mitis ſapientia Læli.

Quis comes utilior, ſi clade & peſte ſub illâ
Sævitiam damnare, & honeſtum afferre liceret
Conſilium? ſed quid violentius aure tyranni,
Cum quo de nimbis, aut æſtibus, aut pluvioſo
Vere locuturi fatum pendebat amici?
Ille igitur nunquam direxit brachia contra
Torrentem: nec civis erat, qui libera poſſet
Verba animi proferre, & vitam impendere vero.
Sic multas hyemes, atque octogeſima vidit
Solſtitia: his armis, illâ quoque tutus in aulâ.
Proximus ejuſdem properabat Acilius ævi
Cum juvene indigno, quem mors tam ſæva maneret,
Et domini gladiis jam feſtinata: ſed olim
Prodigio par eſt in nobilitate ſenectus:

84. *Who a more uſeful companion.*] The meaning is, who could have been a more ſalutary friend and companion, as well as counſellor, to the emperor, if he had dared to have ſpoken his mind, to have reprobated the cruelty of the emperor's proceedings, and to have given his advice to a man, who, like ſword and peſtilence, deſtroyed all that he took a diſlike to.

86. *What more violent, &c.*] More rebellious againſt the dictates of honeſt truth—more impatient of advice—more apt to imbibe the moſt fatal prejudices.

87. *Speak of ſhowers, &c.*] Such was the capriciouſneſs and cruelty of Domitian, that it was unſafe for his friends to converſe with him, even on the moſt indifferent ſubjects, ſuch as the weather, and the like: the leaſt word miſunderſtood, or taken ill, might coſt a man his life, though to that moment he had been regarded as a friend.

89. *Never directed, &c.*] Never attempted to ſwim againſt the ſtream, as we ſay.—He knew the emperor too well ever to venture an oppoſition to his will and pleaſure.

91. *Spend his life, &c.*] Criſpus was not one of thoſe citizens who dared to ſay what he thought; or to hazard his life in the cauſe of truth, by ſpeaking his mind.

92—3. *Eightieth ſolſtices.*] Eighty ſolſtices of winter and ſummer—i. e. he was now eighty years of age.

93. *With theſe arms, &c.*] Thus armed with prudence and caution, he had lived to a good old age, even in the court of Domitian, where the leaſt offence or prejudice would, long ſince, have taken him off.

94. *Aci-*

Who a more uſeful companion, if, under that ſlaughter and peſtilence,
It were permitted to condemn cruelty, and to give honeſt
Counſel? But what is more violent than the ear of a tyrant,
With whom the fate of a friend, who ſhould ſpeak of ſhowers,
Or heats, or of a rainy ſpring, depended?
He therefore never directed his arms againſt
The torrent: nor was he a citizen, who could utter
The free words of his mind, and ſpend his life for the truth.
Thus he ſaw many winters, and the eightieth
Solſtices: with theſe arms, ſafe alſo in that court,
Next, of the ſame age, hurried Acilius
With a youth unworthy, whom ſo cruel a death ſhould await,
And now haſtened by the ſwords of the tyrant: but long ſince
Old age in nobility is equal to a prodigy:

94. *Acilius.*] Glabrio—a ſenator of ſingular prudence and fidelity.

95. *With a youth, &c.*] Domitius, the ſon of Acilius, came with his father; but both of them were ſoon after charged with deſigns againſt the emperor, and were condemned to death. The father's ſentence was changed into baniſhment, the more to grieve him with the remembrance of his ſon's death.

—— *Unworthy.*] Not deſerving that ſo cruel a death ſhould await him.

This unhappy young man, to ſave his life, affected madneſs, and fought naked with wild beaſts in the amphitheatre at Alba, where Domitian every year celebrated games in honour of Minerva: but he was not to be deceived, and he put Domitius to death in a cruel manner. See l. 99, 100.

96. *The ſwords.*] Gladiis, in the plur. either by ſyn. for gladio, ſing. or, perhaps, to ſignify the various methods of torture and death uſed by this emperor.

—— *Of the tyrant.*] Domini, lit. of the lord—i. e. the emperor Domitian, who thus lorded it over the lives of his ſubjects.

97. *Old age in nobility.*] q. d. From the days of Nero, till this hour, it has been the practice to cut off the nobility, when

Unde fit, ut malim fraterculus eſſe gigantum.
Profuit ergo nihil miſero, quòd cominùs urſos
Figebat Numidas, Albanâ nudus arenâ
Venator: quis enim jam non intelligat artes
Patricias? quis priſcum illud miretur acumen,
Brute, tuum? facile eſt barbato imponere regi.
Nec melior vultu, quamvis ignobilis ibat
Rubrius, offenſæ veteris reus, atque tacendæ;
Et tamen improbior Satiram ſcribente cinædo.
Montani quoque venter adeſt, abdomine tardus:

the emperor's jealouſy, fear, or hatred, inclined him ſo to do; inſomuch, that, to ſee a nobleman live to old age, is ſomething like a prodigy; and indeed this has long been the caſe.

98. *Of the giants.*] Theſe fabulous beings were ſuppoſed to be the ſons of Titan and Tellus. Theſe ſons of Earth were of a gigantic ſize, and ſaid to rebel and fight againſt Jupiter. See Ov. Met. Lib. i. Fab. vi.

q. d. Since to be born noble is ſo very dangerous, I had much rather, like theſe Terræ filii, claim no higher kindred than my parent Earth, and, though not in ſize, yet as to origin, be a brother of theirs, than be deſcended from the higheſt families among our nobility.

101. *Who cannot now, &c.*] Who is ignorant of the arts of the nobility, either to win the emperor's favour, or to avoid his diſlike, or to eſcape the effects of his diſpleaſure? theſe are known to every body—therefore it can hardly be ſuppoſed that they are unknown to the emperor—hence poor Domitius miſcarried in his ſtratagem. See note on l. 95.

Domitian could perceive, yet could ſwallow down the groſſeſt flattery, and thus far deceive himſelf (comp. l. 70.) yet no ſhift, or trick, to avoid his deſtructive purpoſes could ever deceive him.

102. *Who can wonder, &c.*] Lucius Junius Brutus ſaved his life by affecting to play the fool in the court of Tarquin the Proud, when many of the nobility were deſtroyed, and, among the reſt, the brother of Brutus. Hence he took the ſurname of Brutus, which ſignifies ſenſeleſs—void of reaſon.

q. d. This old piece of policy would not be ſurpriſing now; it would be looked upon but as a ſhallow device: therefore, however it might ſucceed in thoſe days of antient ſimplicity, we find it would not do now, as the wretched Domitius ſadly experienced.

103. *On a bearded king.*] Alluding to the ſimplicity of antient times, when Rome was governed by kings, who, as well as

Hence it is, that I had rather be a little brother of the giants.
Therefore it nothing availed the wretch that he pierced
Numidian bears in close fight, a naked hunter in the Alban
Theatre: for who cannot now understand the arts
Of the nobles? who can wonder at that old subtlety of thine,
O Brutus? It is easy to impose on a bearded king.
Nor better in countenance, tho' ignoble, went
Rubrius, guilty of an old crime, and ever to be kept in silence:
And yet more wicked than the pathic writing satire.
The belly of Montanus too is present, flow from his paunch:

as their people, wore their beards; for shaving and cutting the beard were not in fashion till later times. Barbatus was a sort of proverbial term for simple, old-fashioned. See AINSW.

It is remarkable, that long before the days of Brutus, we have an instance of a like device, by which David saved himself at the court of Achish, king of Gath. 1 Sam. xxi. 10—15.

104. *Nor better in countenance.*] He looked as dismal as the rest. See l. 74.

——*Tho' ignoble.*] Though he was of plebeian extraction, and therefore could not be set up as a mark for Domitian's envy and suspicions, as the nobles were, yet he well knew that no rank or degree was safe: as none were above, so none were below his displeasure and resentment.

105. *Guilty, &c.*] What this offence was, is not said particularly; however, its not being to be named, must make us suppose it something very horrible; or that it was some offence against the emperor, which was kept secret.

Some commentators have supposed it to have been debauching Julia, Domitian's wife.

106. *And yet more wicked, &c.*] More lewd, more abandoned, than even that unnatural wretch, the emperor Nero, who, though himself a monster of lewdness, yet wrote a satire against Quintianus, in which he censures him severely for the very abominations which Nero himself was guilty of. See AINSW. Improbus, N° 7.

107. *The belly, &c.*] As if his belly were the most important thing belonging to him, it, rather than himself, is said to be present. This Montanus was some corpulent glutton, fat and unwieldy.

Et matutino ſudans Criſpinus amomo;
Quantum vix redolent duo funera: ſævior illo
Pompeius tenui jugulos aperire ſuſurro:
Et qui vulturibus ſervabat viſcera Dacis
Fuſcus, marmoreâ meditatus prælia villâ:
Et cum mortifero prudens Veiento Catullo,
Qui nunquam viſæ flagrabat amore puellæ,
Grande, & conſpicuum noſtro quoque tempore monſtrum!
Cæcus adulator, diruſque à ponte ſatelles,
Dignus Aricinos qui mendicaret ad axes,
Blandaque devexæ jactaret baſia rhedæ.

108. *Criſpinus, &c.*] Here we find Criſpinus brought forward again—vocatus ad partes—See l. 1 and 2.

—— *With morning perfume.*] The amomum was a ſhrub which the Eaſterns uſed in embalming. Of this a fine perfumed ointment was made, with which Criſpinus is deſcribed as anointing himſelf early in a morning, and in ſuch profuſion, as that he ſeemed to ſweat it out of his pores.

Some think that the word matutino, here, alludes to the part of the world from whence the amomum came—i. e. the Eaſt, where the ſun firſt ariſes: but I find no example of ſuch a uſe of the word.

109. *Two funerals, &c.*] Criſpinus had as much perfume about him as would have ſerved to anoint two corpſes for burial. It was a cuſtom among the antients to anoint the bodies of perſons who died with ſweet ointments. See Mat. xxvi. 12. This cuſtom, among others, was derived from the Eaſterns to the Romans.

110. *Than him more cruel, &c.*] Pompeius was another of this aſſembly, more cruel than Criſpinus, in getting people put to death, by the ſecret accuſations which he whiſpered againſt them into the emperor's ear.

111. *Fuſcus, who was preſerving, &c.*] Cornelius Fuſcus was ſent by Domitian general againſt the Dacians, where his army and himſelf were loſt, and became food for the birds of prey.

112. *Meditated wars, &c.*] An irony, alluding to his being ſent to command, without having any other ideas of war, than he conceived amid the ſloth and luxury of his ſumptuous villa.

113. *Prudent Veiento.*] See Sat. iii. 185. The poet gives Veiento the epithet of prudent, from his knowing how to conduct himſelf wiſely, with regard to the emperor, ſo as not to riſque

And Criſpinus ſweating with morning perfume:
Two funerals ſcarcely ſmell ſo much. Pompeius too,
Than him more cruel to cut throats with a gentle whiſper.
And Fuſcus, who was preſerving his bowels for the Dacian
Vultures, having meditated wars in his marble villa.
And prudent Veiento, with deadly Catullus,
Who burn'd with the love of a girl never ſeen;
A great, and alſo, in our times, a conſpicuous monſter!
A blind flatterer, a dire attendant from the bridge,
Worthy that he ſhould beg at the Aricinian axles,
And throw kind kiſſes to the deſcending carriage.

riſque his diſpleaſure, and from his knowing when, and how, to flatter to the beſt advantage. See l. 123.

——*Deadly Catullus.*] So called from his cauſing the death of many by ſecret accuſations. He was raiſed by Domitian from begging at the foot of the Aricine hill, in the Via Appia, to be a miniſter of ſtate.

114. *Who burn'd, &c.*] Catullus was blind, but his luſt was ſo great, that he could not hear a woman mentioned without raging with deſire. Or, perhaps, this alludes to ſome particular miſtreſs which he kept, and was very fond of.

115. *In our times, &c.*] He was ſo wicked, as, even in the moſt degenerate times, to appear a monſter of iniquity.

116. *A blind flatterer.*] As he could admire a woman without ſeeing her, ſo he could flatter men whom he never ſaw; rather than fail, he would flatter at a venture.

—— *A dire attendant, &c.*] There was a bridge in the Appian Way, which was a noted ſtand for beggars. From being a beggar at this bridge, he was taken to be an attendant on the emperor, and a moſt direful one he was, for he ruined and deſtroyed many by ſecret accuſations.

117. *Worthy that he ſhould beg.*] This he might be allowed to deſerve, as the only thing he was fit for. See note 2, on l. 113.

—— *Aricinian axles.*] Axes—by ſyn. for currus or rhedas—i. e. the carriages which paſſed along towards or from Aricia, a town in the Appian Way, about ten miles from Rome, a very public road, and much frequented; ſo very opportune for beggars.—See Hor. Lib. i. Sat. v. l. 1. Hod. la Ricca.

118. *Throw kind kiſſes.*] Kiſſing his hand, and throwing it from his mouth towards the paſſengers in the carriages, as if he

Nemo magis rhombum ſtupuit: nam plurima dixit
In lævum converſus: at illi dextra jacebat
Bellua: ſic pugnas Cilicis laudabat, & ictus;
Et pegma, & pueros inde ad velaria raptos.
Non cedit Veiento, ſed ut fanaticus œſtro
Percuſſus, Bellona, tuo divinat; & ingens
Omen habes, inquit, magni clàrique triumphi:
Regem aliquem capies, aut de temone Britanno
Excidet Arviragus; peregrina eſt bellua, cernis
Erectas in terga ſudes? hoc defuit unum
Fabricio, patriam ut rhombi memoraret, & annos.

he threw them kiſſes, by way of ſoothing them into ſtopping, and giving him alms. See Sat. iii. l. 106, and note.

118. *The deſcending carriage.*] Aricia was built on the top of an high hill, which the carriages deſcended in their way to Rome: this ſeems to be the meaning of devexæ. See AINSW. Devexus-a-um. From de and veho, q. d. Deorſum vehitur.

119. *Nobody more wondered.*] That is, nobody pretended more to do ſo, out of flattery to Domitian; for as for the fiſh, which Juvenal here calls bellua (ſpeaking of it as of a great beaſt) he could not ſee it, but turned the wrong way from it, and was very loud in its praiſes: juſt as he uſed to flatter Domitian, by praiſing the fencers at the games he gave, and the machinery at the theatre, when it was not poſſible for him to ſee what was going forward. Juvenal might well call him, l. 116, Cæcus adulator.

121. *The Cilician.*] Some famous gladiator, or fencer, from Cilicia, who, probably, was a favourite of Domitian.

122. *The machine.*] Pegma—(from Gr. πηγνυμι, figo) a ſort of wooden machine uſed in ſcenical repreſentations, which was ſo contrived, as to raiſe itſelf to a great height—Boys were placed upon it, and on a ſudden carried up to the top of the theatre.

—— *The coverings.*] Velaria—were ſail-cloths, extended over the top of the theatre, to keep out the weather. AINSW.

123. *Veiento.*] We read of him, Sat. iii. l. 185, as obſerving great ſilence towards thoſe who were his inferiors; but here we find him very laviſh of his tongue when he is flattering the emperor. See l. 113.

—— *Does not yield.*] Is not behindhand to the others in flattery, not even to blind Catullus who ſpoke laſt.

124. *O Bellona.*] The ſuppoſed ſiſter of Mars; ſhe was fabled to preſide over war—Virg. Æn. viii. l. 703, deſcribes her with a bloody ſcourge. Her prieſts, in the celebration of her

Nobody more wonder'd at the turbot: for he ſaid many things
Turned to the left, but on his right hand lay
The fiſh: thus he praiſed the battles and ſtrokes of the Cilician,
And the machine, and the boys ſnatched up to the coverings.
Veiento does not yield: but as a fanatic ſtung with thy gad-fly,
O Bellona, divines, and ſays, "A great omen
"You have, of a great and illuſtrious triumph:
"You will take ſome king, or from a Britiſh chariot
"Arviragus will fall: the fiſh is foreign; do you perceive
"The ſpears erect on his back?" This one thing was wanting
To Fabricius, that he ſhould tell the country of the turbot, and its age.

her feaſts, uſed to cut themſelves, and dance about as if they were mad, pretending alſo to divine or propheſy future events.

Œſtrus ſignifies a ſort of fly, which we call a gad-fly; in the ſummer-time it bites or ſtings cattle, ſo as to make them run about as if they were mad. See Virg. G. iii. l. 146—53. By meton. inſpired fury of any kind. Hence our poet humourouſly calls the ſpirit which inſpired the prieſts of Bellona by this name. For fanaticus—ſee Sat. ii. l. 112.

124. *Divines.*] In flattery to Domitian, he treats the event of the turbot as ſomething ominous, as if the taking it predicted ſome ſignal and glorious victory, the taking ſome monarch priſoner—perhaps Arviragus, then king of the Britons, with whom Domitian was at war, might be prefigured, as falling wounded from his chariot into the hands of the emperor.

127. *Is foreign.*] Therefore denotes ſome foreign conqueſt.

128. *Spears, &c.*] Sudes—properly ſignifies a ſtake—a pile driven into the ground in fortifications, alſo a ſpear barbed with iron.—Hence καλαχιστικως, the fin of a fiſh. AINSW.

q. d. Do you perceive his ſharp fins riſing on his back; they look like ſo many ſpears, and portend and ſignify the ſpears which you ſhall ſtick in the backs of vanquiſhed foes.

129. *Fabricius.*] i. e. Fabricius Veiento. He was ſo diffuſe in his harangue, that, in ſhort, there wanted nothing but his telling where it was bred, and how old it was, to complete and eſtabliſh his prophetic hiſtory of the fiſh.

130. *What*

Quidnam igitur cenſes? conciditur? abſit ab illo
Dedecus hoc, Montanus ait; teſta alta paretur,
Quæ tenui muro ſpatioſum colligat orbem;
Debetur magnus patinæ ſubituſque Prometheus:
Argillam, atque rotam citiùs properate: ſed ex hoc
Tempore jam, Cæſar, figuli tua caſtra ſequantur.
Vicit digna viro ſententia: noverat ille
Luxuriam imperii veterem, noctesque Neronis
Jam medias, aliamque famem, cùm pulmo Falerno
Arderet: nulli major fuit uſus edendi
Tempeſtate meâ. Circeis nata forent, an
Lucrinum ad ſaxum, Rutupinove edita fundo

130. *What thinkeſt thou then? &c.*] The words of Domitian, who puts the original queſtion for which he aſſembled theſe ſenators, l. 72, viz. as no pot could be got large enough to dreſs the turbot in, that they ſhould adviſe what was to be done; this they had ſaid nothing about—therefore Domitian aſks, if it ſhould be cut in pieces.

131. *Montanus.*] The glutton—See l. 107. He concludes the debate, with expreſſing a diſlike of diſfiguring this noble fiſh, by dividing it, and, at the ſame time, by flattering the emperor, and raiſing his vanity.

—— *Let a deep pot.*] Teſta—ſignifies a pot, or pan, made of clay. He adviſes that ſuch a one be immediately made, deep and wide enough to hold the fiſh within its thin circumference (tenui muro): by this means the fiſh will be preſerved entire, as in ſuch a pot it might be dreſſed whole.

133. *Prometheus, &c.*] The poets feigned him to have formed men of clay, and to have put life into them by fire ſtolen from heaven. Juvenal humouroufly repreſents Montanus as calling for Prometheus himſelf, as it were, inſtantly to faſhion a pot on ſo great an occaſion, when ſo noble a fiſh was to be dreſſed, and that for ſo great a prince.

134. *Haſten.*] That the fiſh may not be ſpoiled before it can be dreſſed.

—— *The clay and wheel.*] Clay is the material, and a wheel, which is ſolid, and turns horizontally, the engine on which the potter makes his ware. This was very antient. Jer. xviii. 3.

135. *Let potters follow, &c.*] This is a moſt ludicrous idea, and ſeems to carry with it a very ſharp irony on Domitian, for having called his council together on ſuch a ſubject as this—but, however it might be meant, the known gluttony of Montanus, which is deſcribed, l. 136—43, made it paſs for ſerious advice,

"What thinkeſt thou then?—Muſt it be cut?" "Far
"from it be
"This diſgrace," ſays Montanus; "let a deep pot be
"prepared,
"Which, with its thin wall, may collect the ſpacious orb.
"A great and ſudden Prometheus is due to the diſh,
"Haſten quickly the clay, and the wheel: but now, from
"this
"Time, Cæſar, let potters follow your camps."
The opinion, worthy the man, prevailed: he had known
The old luxury of the empire, and the nights of Nero
Now half ſpent, and another hunger, when the lungs with
Falernan
Burned: none had a greater experience in eating
In my time. Whether oyſters were bred at Circæi, or
At the Lucrine rock, or ſent forth from the Rutupian bottom,

advice, and as ſuch Domitian underſtood it, as the next words may inform us.

136. *The opinion, &c.*] What Montanus had ſaid about dreſſing the fiſh whole, was thoroughly worthy his character; juſt what might have been expected from him, and as ſuch prevailed.

—— *He had known, &c.*] He was an old court glutton, and was well acquainted with the luxury of former emperors, here meant by—luxuriam imperii. No man underſtood eating, both in theory and practice, better than he did, that has lived in my time, ſays Juvenal.

137. *Nero.*] As Suetonius obſerves, uſed to protract his feaſts from midday to midnight.

138. *Another hunger, &c.*] i. e. What could raiſe a new and freſh appetite, after a drunken debauch.

140. *Circæi.*] -orum. A town of Campania, in Italy, at the foot of Mount Circello on the ſea coaſt.

141. *The Lucrine rock.*] The Lucrine rocks were in the bay of Lucrinum, in Campania. All theſe places were famous for different ſorts of oyſters.

—— *Rutupian bottom.*] Rutupæ-arum, Richburrow in Kent—Rutupina littora, the Foreland of Kent. The luxury of the Romans muſt be very great, to ſend for oyſters at ſuch a diſtance, when ſo many places on the ſhores of Italy afforded them.

143. *Sea-*

Oſtrea, callebat primo deprendere morſu;
Et ſemel aſpecti littus dicebat echini.
Surgitur, & miſſo Proceres exire jubentur
Concilio, quos Albanam Dux magnus in arcem
Traxerat attonitos, & feſtinare coactos,
Tanquam de Cattis aliquid, torviſque Sicambris
Dicturus; tanquam diverſis partibus orbis
Anxia præcipiti veniſſet epiſtola pennâ.
Atque utinam his potiùs nugis tota illa dediſſet
Tempora ſævitiæ, claras quibus abſtulit urbi
Illuſtreſque animas impunè, & vindice nullo,
Sed periît, poſtquam cerdonibus eſſe timendus
Cœperat: hoc nocuit Lamiarum cæde madenti.

143. *Sea-urchin.*] Echinus, a ſort of crab with prickles on its ſhell, reckoned a great dainty. q. d. So ſkilled in eating was Montanus, that at the firſt bite of an oyſter, or at the firſt ſight of a crab, he could tell where they were taken.

144. *They riſe.*] Surgitur, imp. the council broke up. See l. 65, itur.

145. *The great general.*] Domitian, who gave the word of command for them to depart, as before to aſſemble.

—— *To the Alban tower.*] To the palace at Alba, where the emperor now was. The word traxerat is very expreſſive, as if they had been dragged thither ſorely againſt their wills.

146. *Aſtoniſhed—compelled, &c.*] Amazed at the ſudden ſummons, but dared not to delay a moment's obedience to it. Comp. l. 76.

147. *Catti.*] A people of Germany, now ſubject to the Landgrave of Heſſe—Sicambri, inhabitants of Guelderland.—Both theſe people were formidable enemies.

149. *An alarming epiſtle, &c.*] Some ſorrowful news had been diſpatched poſt-haſte from various parts of the empire.

Little could the ſenators imagine, that all was to end in a conſultation upon a turbot.

The Satire here is very fine, and repreſents Domitian as anxious about a matter of gluttony, as he could have been in affairs of the utmoſt importance to the Roman empire.

150. *And I wiſh, &c.*] i e. It were to be wiſhed that he had ſpent that time in ſuch trifles as this, which he paſſed in acts of cruelty and murder, which he practiſed with impunity, on numbers of the greateſt and beſt men in Rome, nobody daring to avenge their ſufferings.

153. *But he periſhed, &c.*] Cerdo ſignifies any low mechanics,

He knew well to diſcover at the firſt bite;
And told the ſhore of a ſea-urchin once looked at.
They riſe—and the ſenators are commanded to depart from the diſmiſſed
Council, whom the great general into the Alban tower
Had drawn aſtoniſhed, and compelled to haſten,
As if ſomething concerning the Catti, and the fierce Sicambri
He was about to ſay; as if from different parts of the world
An alarming epiſtle had come with haſty wing.
And I wiſh that rather to theſe trifles he had given all thoſe
Times of cruelty, in which he took from the city, renowned,
And illuſtrious lives, with impunity, and with no avenger.
But he periſhed, after that to be fear'd by coblers
He had begun: this hurt him reeking with ſlaughter of the Lamiæ.

nics, ſuch as coblers, and the like. Cerdonibus ſtands here for the rabble in general.

While Domitian only cut off, now and then, ſome of the nobles, the people were quiet, however amazed they might be (comp. l. 77.) but when he extended his cruelties to the plebeians, means were deviſed to cut him off, which was done by a conſpiracy formed againſt him. See Ant. Un. Hiſt. vol. xv. p. 87.

154. *The Lamiæ.*] The Lamian family was moſt noble. See Hor. Lib. iii. Ode xvii. Of this was Ælius Lama, whoſe wife, Domitia Longina, Domitian took away, and afterwards put the huſband to death.

The Lamiæ, here, may ſtand for the nobles in general (as before the Cerdones for the rabble in general) who had periſhed under the cruelty of Domitian, and with whoſe blood he might be ſaid to be reeking, from the quantity of it which he had ſhed during his reign.

He died ninety-ſix years after Chriſt, aged forty-four years ten months and twenty-ſix days. He reigned fifteen years and five days, and was ſucceeded by Nerva; a man very unlike him, being a good man, a good ſtateſman, and a good ſoldier.

END OF THE FOURTH SATIRE.

SATIRA

SATIRA V.

ARGUMENT.

The Poet diſſuades Trebius, a paraſite, from frequenting the tables of the great, where he was certain to be treated with the utmoſt ſcorn and contempt. Juvenal then proceeds to

SI te propoſiti nondùm pudet, atque eadem eſt mens,
Ut bona ſumma putes alienâ vivere quadrâ;
Si potes illa pati, quæ nec Sarmentus iniquas
Cæſaris ad menſas, nec vilis Galba tuliſſet,
Quamvis jurato metuam tibi credere teſti.
Ventre nihil novi frugalius: hoc tamen ipſum

Argument, line 1. *Paraſite.*] From παρα, to, and σῖτος, corn—antiently ſignified an officer under the prieſts who had the care of the ſacred corn, and who was invited as a gueſt to eat part of the ſacrifice. Afterwards it came to ſignify a ſort of flatterer, a buffoon, who was invited to great men's tables by way of ſport, and who, by coaxing and flattery, often got into favour. See Sat. i. l. 139, and note.

1. *Of your purpoſe.*] Your determination to ſeek for admittance at the tables of the great, however ill you may be treated.

2. *Higheſt happineſs.*] Summa bona.—Perhaps Juvenal here adverts to the various diſputes among the philoſophers about the ſummum bonum, or chief good of man. To enquire into this, was the deſign of Cicero in his celebrated five books de finibus, wherein it is ſuppoſed all along, that man is capable of attaining the perfection of happineſs in this life, and he is never directed to look beyond it: upon this principle, this paraſite ſought his chief happineſs in the preſent gratification of his ſenſual appetite, at the tables of the rich and great.

—— *Another's trencher.*] Quadra ſignifies, literally, a ſquare trencher, from its form: but, here, aliena vivere quadrâ, is to be taken metonymically, to ſignify—living at another's table—or at another's expence.

3. *Sarmentus.*] A Roman knight, who, by his flattery and buffoonery, inſinuated himſelf into the favour of Auguſtus Cæſar,

SATIRE V.

ARGUMENT.

ſtigmatize the inſolence and luxury of the nobility, their treatment of their poor dependents, whom they almoſt ſuffer to ſtarve, while they themſelves fare deliciouſly.

IF you are not yet aſhamed of your purpoſe, and your mind is the ſame,
That you can think it the higheſt happineſs to live from another's trencher,
If you can ſuffer thoſe things, which neither Sarmentus at the unequal
Tables of Cæſar, nor vile Galba could have borne,
I ſhould be afraid to believe you as a witneſs, tho' upon oath.
I know nothing more frugal than the belly: yet ſuppoſe even that

ſar, and often came to his table, where he bore all manner of ſcoffs and affronts. See Hor. Lib. i. Sat. v. l. 51—2.

3—4. *The unequal tables.*] Thoſe entertainments were called iniquæ menſæ, where the ſame food and wine were not provided for the gueſts as for the maſter. This was often the caſe, when great men invited paraſites, and people of a lower kind; they ſat before them a coarſer ſort of food, and wine of an inferior kind.

4. *Galba.*] Such another in the time of Tiberius.

5. *Afraid to believe.*] q. d. If you can ſubmit to ſuch treatment as this, for no other reaſon than becauſe you love eating and drinking, I ſhall think you ſo void of all right and honeſt principle, that I would not believe what you ſay, though it were upon oath.

6. *Nothing more frugal.*] The mere demands of nature are eaſily ſupplied—hunger wants not delicacies.

—— *Suppoſe even that, &c.*] However, ſuppoſe that a man has

Defeciſſe puta, quod inani ſufficit alvo:
Nulla crepido vacat? nuſquam pons, & tegetis pars
Dimidiâ brevior? tantine injuria cœnæ?
Tam jejuna fames; cùm poſſis honeſtiùs illic
Et tremere, & ſordes farris mordere canini?
Primo fige loco, quòd tu diſcumbere juſſus
Mercedem ſolidam veterum capis officiorum:
Fructus amicitiæ magnæ cibus: imputat hunc Rex,
Et quamvis rarum, tamen imputat. Ergo duos poſt
Si libuit menſes neglectum adhibere clientem,
Tertia ne vacuo ceſſaret culcitra lecto,

has not wherewithal to procure even the little that nature wants, to ſatisfy his hunger.

8. *Is there no hole, &c.*] Crepido—a hole or place by the highway, where beggars ſit.

—— *A bridge.*] The bridges on the highways were common ſtands for beggars. Sat. iv. 116.

9. *Shorter by half.*] Teges—ſignifies a coarſe rug, worne by beggars to keep them warm. q. d. Is no coarſe rug, or even a bit of one, to be gotten to cover your nakedneſs?

9. *Is the injury of a ſupper, &c.*] Is it worth while to ſuffer the ſcoffs and affronts which you undergo at a great man's table? Do you prize theſe ſo highly as rather to endure them than be excluded?

10. *Is hunger ſo craving.*] As to drive you into all this, when you might ſatisfy it in the more honourable way of begging?

—— *More honeſtly.*] With more reputation to yourſelf.

—— *There.*] At a ſtand for beggars.

11. *Tremble.*] Shake with cold, having nothing but a part of a rug to cover you, l. 8, 9. Or, at leaſt, pretending it, in order to move compaſſion.

—— *Gnaw the filth, &c.*] Far—literally ſignifies all manner of corn; alſo meal and flour—hence bread made thereof. A coarſer ſort was made for the common people, a coarſer ſtill was given to dogs. But, perhaps, the poet, by farris canini, means what was ſpoiled, and grown muſty, and hard, by keeping, only fit to be thrown to the dogs.

The ſubſtance of this paſſage ſeems to be this—viz. that the ſituation of a common beggar, who takes his ſtand to aſk alms—though half naked—ſhaking with cold—and forced to ſatisfy his hunger with old hard cruſts, ſuch as were given to the dogs, ought to be reckoned far more reputable, and therefore more eligible,

To have failed, which ſuffices for an empty ſtomach,
Is there no hole vacant? no where a bridge? and part of a rug
Shorter by the half? is the injury of a ſupper of ſo great value?
Is hunger ſo craving, when you might, more honeſtly, there,
Both tremble, and gnaw the filth of dog's-meat?
Fix in the firſt place, that you, bidden to ſit down at table,
Receive a ſolid reward of old ſervices:
Food is the fruit of great friendſhip; this the great man reckons,
And tho' rare, yet he reckons it. Therefore if, after two
Months, he likes to invite a neglected client,
Leſt the third pillow ſhould be idle on an empty bed,——

eligible, than thoſe abject and ſcandalous means, by which the paraſite ſubſiſted.

12. *Fix, &c.*] Fix it in your mind, as a certain thing, in the firſt place.

——*To ſit down at table.*] Diſcumbere—lit. means, to lie down, as on a couch, after the manner of the Romans at their meals.

13. *A ſolid reward.*] Whatever ſervices you may have rendered the great man, he thinks, that an invitation to ſupper is a very ſolid and full recompence.

14. *Food is the fruit, &c.*] A meal's meat (as we ſay) is all you get by your friendly offices, but then they muſt have been very great. Or magnæ amicitiæ may mean, as in Sat. iv. l. 74—5. the friendſhip of a great man, the fruit of which is an invitation to ſupper.

——*The great man reckons, &c.*] Rex—lit. a king, is often uſed to denote any great and high perſonage. See Sat. i. 136.—He ſets it down to your account; however ſeldom you may be invited, yet he reckons it as a ſet-off againſt your ſervices. Hunc relates to the preceding cibus.

17. *Leſt the third pillow, &c.*] q. d. Only invites you to fill up a place at his table, which would be otherwiſe vacant.

In the Roman dining-room was a table in faſhion of an half-moon, againſt the round part whereof they ſat three beds, every one containing three perſons, each of which had a (culcitra) pillow to lean upon: they were ſaid, diſcumbere, to lie at meat

Unà ſimus, ait: votorum ſumma; quid ultra
Quæris? habet Trebius, propter quod rumpere ſomnum
Debeat, & ligulas dimittere; ſollicitus, ne
Tota ſalutatrix jam turba peregerit orbem
Sideribus dubiis, aut illo tempore, quo ſe
Frigida circumagunt pigri ſarraca Boötæ.
Qualis cœna tamen? vinum, quod ſuccida nolit

upon a bed. We ſay—ſit at table, becauſe we uſe chairs, on which we ſit.

See Virg. Æn. i. l. 712.—Toris juſſi diſcumbere pictis.

18. "*Let us be together,*" *ſays he.*] Suppoſed to be the words of ſome great man, inviting in a familiar way, the more to inhance the obligation.

—— *The ſum of your wiſhes.*] The ſum total of all your deſires—what can you think of farther?

19. *Trebius.*] The name of the paraſite with whom Juvenal is ſuppoſed to be converſing.

—— *For which he ought, &c.*] Such a favour as this, is ſufficient to make him think that he ought, in return, to break his reſt, to riſe before day, to hurry himſelf to the great man's levee in ſuch a manner as to forget to tie his ſhoes; to run ſlip-ſhod, as it were, for fear he ſhould ſeem tardy in paying his reſpects, by not getting there before the circle is completely formed, who meet to pay their compliments to the great man. See Sat. iii. 127—30. where we find one of theſe early levees, and the hurry which people were in to get to them.

Ligula means not only a ſhoe-latchet, or ſhoe-tie, but any ligature which is neceſſary to tie any part of the dreſs; ſo a lace, or point—ligula cruralis, a garter. Ainsw.

22. *The ſtars dubious.*] So early, that it is uncertain whether the little light there is, be from the ſtars, or from the firſt breaking of the morning.—"What is the night?"—"Almoſt at "odds with morning, which is which."—Shak. Macb. Act iii. Sc. iv.

23. *Boötes.*] A conſtellation near the Urſa Major, or Great Bear—Gr. βοωτης—Lat. bubulcus, an herdſman—he that ploughs with oxen, or tends them. Called Boötes, from its attending, and ſeeming to drive on, the Urſa Major, which is in form of a wain drawn by oxen. Cic. Nat. Deor. Lib. ii. 42.

Arctophylax, vulgò qui dicitur eſſe Boötes,
Quòd quaſi temone adjunctum præ ſe quatit Arctum.

Arctophylax, who commonly in Greek
Is termed Boötes, becauſe he drives before him
The greater Bear, yoked (as it were) to a wain.

Arctophylax—

"Let us be together," ſays he.—It is the ſum of your
wiſhes—what more
Do you ſeek? Trebius has that, for which he ought to
break
His ſleep, and leave looſe his ſhoe-ties; ſolicitous leſt
The whole ſaluting crowd ſhould have finiſhed the circle,
The ſtars dubious, or at that time, in which the
Cold wains of ſlow Boötes turn themſelves round.
Yet, what ſort of a ſupper? wine which moiſt wool

Arctophylax—from Ἄρκτος, a bear, and φυλαξ, a keeper.

We call the Urſa Major—Charles's wain (ſee AINSW. Arctos) ſeven ſtars being ſo diſpoſed, that the firſt two repreſent the oxen, the other five repreſent a wain, or waggon, which they draw. Boötes ſeems to follow as the driver.

22—23. *The cold wains.*] Sarraca, plur.—the wain conſiſting of many ſtars.—Frigida, cold—becauſe of their proximity to the North pole, which, from thence, is called Arcticus polus. See AINSW.

23. *Slow Boötes.*]

Sive eſt Arctophylax, ſive eſt piger ille Boötes. OVID.

——Nunquid te pigra Boöte
Plauſtra vehunt. MARTIAL.

The epithet piger, ſo often applied to Boötes, may relate to the ſlowneſs of his motion round the North pole, his circuit being very ſmall; or in reference to the ſlowneſs with which the neat-herd drives his ox-wain. Virg. Ecl. x. l. 19. Tardi venêre bubulci. See Ovid. Met. Lib. i. Fab. i. l. 176—7.

—— *Turn themſelves round.*] Not that they ever ſtand ſtill, but they, and therefore their motion, can only be perceived in the night-time.

This conſtellation appearing always above the horizon, is ſaid by the poets never to deſcend into the ſea.

Juvenal means, that Trebius would be forced out of his bed at break of day—ſtellis dubiis—ſee note on l. 22.—Or, perhaps, at that time, when Boötes, with his wain, would be to light him—i. e. while it was yet night.

"When Charles's wain is ſeen to roll
"Slowly about the North pole." DUNSTER.

24. *What ſort, &c.*] After all the pains which you may have taken to attend this great man's levee, in order to ingratiate yourſelf with him, and after the great honour which you think is

Lana pati: de convivâ Corybanta videbis.
Jurgia proludunt: ſed mox & pocula torques
Saucius, & rubrâ deterges vulnera mappâ:
Inter vos quoties, libertorumque cohortem
Pugna Saguntinâ fervet commiſſa lagenâ?
Ipſe capillato diffuſum Conſule potat,
Calcatamque tenet bellis ſocialibus uvam,
Cardiaco nunquam cyathum miſſurus amico.
Cras bibet Albanis aliquid de montibus, aut de
Setinis, cujus patriam, titulumque ſenectus
Delevit multâ veteris fuligine teſtæ:
Quale coronati Thraſea, Helvidiuſque bibebant,

done you by his invitation to ſupper—pray how are you treated? what kind of entertainment does he give you?

24. *Wine, &c.*] Wine that is ſo poor, that it is not fit to ſoak wool, in order to prepare it for receiving the dye, or good enough to ſcour the greaſe out of new-ſhorne wool. See AINSW. Succidus.

25. *A Corybant.*] The Corybantes were prieſts of Cybele, and who danced about in a wild and frantic manner.

So this wine was ſo heady, and had ſuch an effect on the gueſts who drank it, as to make them frantic, and turn them, as it were, into prieſts of Cybele, whoſe mad and ſtrange geſtures they imitated.

26. *They begin brawls.*] Or brawls begin.—Proludo (from pro and ludo) is to flouriſh, as fencers do, before they begin to play in good earneſt—to begin, to commence. Brawls, or ſtrifes of words, are begun by way of preludes to blows.

27. *With a red napkin.*] Stained with the blood of the combatants. See Hor. Lib. i. Od. xxvii.

28. *Troop of freedmen.*] The liberti were thoſe, who, of ſlaves, or bondmen, were made free: the great people had numbers of theſe about them, and they were very inſolent and quarrelſome on theſe occaſions.

29. *Saguntine pot?*] Saguntum was a city of Spain, famous for its earthen-ware.

This city was famous for holding out againſt Hannibal; rather than ſubmit, they burnt themſelves, their wives, and children. Pugnam committere, is a military term for engaging in fight.

30. *He.*] Ipſe—the patron himſelf.

—— *What was racked.*] Diffuſum—poured, racked, or filled out, from the wine-vat into the caſk.

30. *When*

Wou'd not endure: from a gueſt you will ſee a Corybant.
They begin brawls, but preſently you throw cups,
Wounded, and wipe wounds with a red napkin.
How often, between you and a troop of freedmen,
Does the battle glow, which is fought with a Saguntine pot?
He drinks what was racked off when the conſul wore long hair,
And poſſeſſes the grape trodden in the ſocial wars,
Never about to ſend a cup [of it] to a cholicky friend.
To-morrow he'll drink ſomething from the Alban mountains,
Or from the Setine, whoſe country, and title, old-age
Has blotted out, by the thick mouldineſs of the old caſk.
Such Thraſeas and Helvidius drank, crowned,

30. *When the conſul, &c.*] Capillato conſule—In old time, when the conſuls wore long hair. AINSW. See Sat. iv. 103.

31. *Social wars.*] The civil war, or the war of the allies, ſometimes called the Marſian war (of which, ſee Ant. Univ. Hiſt. vol. xiii. p. 34.) which broke out ninety years before Chriſt.—So that this wine muſt have been very old when this Satire was written.

32. *Cholicky.*] Cardiaco—(a καρδία, cor)—ſick at heart—alſo one that is griped, or had a violent pain in the ſtomach. Good old wine is recommended by Celſus, as highly uſeful in ſuch a complaint. Pliny ſays, Lib. xxiii. c. 1. Cardiacorum morbo unicam ſpem in vino eſſe certum eſt.

But ſo ſelfiſh is this great man ſuppoſed to be, that he would not ſpare ſo much as a ſingle cup of it to ſave one's life.

33. *From the Alban mountains.*] The Alban hills bore a pleaſant grape, and the vines have not yet degenerated, for the vino Albano is ſtill in great eſteem.

34. *The Setine.*] Setia, the city which gave name to theſe hills, lies not far from Terracina, in Campania.

35. *Thick mouldineſs.*] Multâ—lit. much. See AINSW. Multus, N° 2.

Caſks which are long kept in cellars contract a mouldineſs, which ſo overſpreads the outſide, as to conceal every mark and character which may have been impreſſed on them—as where the wine grew, and the name (titulum) by which it is diſtinguiſhed.

36. *Thraſeas—Helvidius.*] Thraſeas was ſon-in-law to Helvidius. They were both great patriots, and oppoſers of Nero's

Brutorum & Caſsi natalibus. Ipſe capaces
Heliadum cruſtas, & inæquales beryllo
Virro tenet phialas: tibi non committitur aurum;
Vel ſi quando datur, cuſtos affixus ibidem,
Qui numeret gemmas, ungueſque obſervet acutos:
Da veniam, præclara illic laudatur iaſpis;
Nam Virro (ut multi) gemmas ad pocula transfert
A digitis; quas in vaginæ fronte ſolebat
Ponere zelotypo juvenis prælatus Hiarbæ.

tyranny. Thraſeas bled to death by the command of Nero—Helvidius was baniſhed.

36. *Crowned.*] The Romans in their carouſals, on feſtival-days, wore crowns or garlands of flowers upon their heads. See Hor. Lib. ii. Od. vii. l. 7—8, and l. 23—5.

37. *Of the Bruti, &c.*] In commemoration of Junius, and of Decius-Brutus: the former of which expelled Tarquin the Proud; the latter delivered his country from the power of Julius Cæſar, by aſſaſſinating him in the ſenate-houſe. Caſſius was alſo one of the conſpirators and aſſaſſins of Cæſar. Theſe men acted from a love of liberty, and therefore were remembered, eſpecially in after-times of tyranny and oppreſſion, with the higheſt honour. The beſt of wine was brought forth on the occaſion.

—— *Virro.*] The maſter of the feaſt—perhaps a fictitious name.

38. *Pieces of the Heliades.*] Drinking cups made of large pieces of amber. The Heliades (from Ηλιος, the ſun) were the daughters of Phœbus and Clymene, who, bewailing their brother Phaëton, were turned into poplar-trees: of whoſe tears came amber, which diſtilled continually from their branches. See Ovid. Met. Lib. i. Fab. ii. and iii.

Inde fluunt lachrymæ: ſtillataque ſole rigeſcunt
De ramis electra novis: quæ lucidus amnis
Excipit; & nuribus mittit geſtanda Latinis. FAB. iii.

—— *Holds.*] Tenet—holds them in his hands when he drinks.

—— *Cups.*] Phiala—means a gold cup, or beaker, to drink out of. Sometimes drinking cups, or veſſels, made of glaſs. See AINSW.

—— *Beryl.*] A ſort of precious ſtone, cut into pieces, which were inlaid in drinking cups, here ſaid to be inæquales, from the

On the birth-day of the Bruti and Caſſius. Virro himſelf
Holds capacious pieces of the Heliades, and cups with beryl
Unequal: to you gold is not committed.
Or if at any time it be given, a guard is fixed there,
Who may count the gems, and obſerve your ſharp nails:
Excuſe it, for there a bright jaſper is commended.
For Virro (as many do) transfers his gems to his cups
From his fingers; ſuch, as in the front of his ſcabbard,
The youth preferr'd to jealous Hiarbas, uſed to put.

the inequality or roughneſs of the outward ſurface, owing to the protuberances of the pieces of beryl with which it was inlaid.

39. *Gold is not committed.*] You are looked upon in too deſpicable a light, to be intruſted with any thing made of gold. But if this ſhould happen, you will be narrowly watched, as if you were ſuſpected to be capable of ſtealing it.

41. *Who may count, &c.*] To ſee that none are miſſing.

—— *Sharp nails.*] Leſt you ſhould make uſe of them to pick out the precious ſtones with which the gold cup may be inlaid.

42. *A bright jaſper, &c.*] Præclara, very bright or clear—is commended by all that ſee it, for its tranſparency and beauty, as well as for its ſize, therefore you muſt not take it ill that Virro is ſo watchful over it.

The jaſper is a precious ſtone of a green colour; when large it was very valuable.

43. *Virro (as many, &c.*] The poet here cenſures the vanity and folly of the nobles, who took the gems out of their rings to ornament their drinking-cups—this, by the ut multi, ſeems to have been growing into a faſhion.

44. *Such, as in the front, &c.*] Alluding to Virg Æn. iv. l. 261—2.

——Atque illi ſtellatus Iäſpide fulvâ
Enſis erat.——

Virro had ſet in his cups ſuch precious ſtones, as Æneas, whom Dido preferred as a ſuitor to Hiarbas, king of Getulia, had his ſword decked with; among the reſt, that ſort of jaſper, which, though not yellow throughout, was ſprinkled with drops of gold, which ſparkled like ſtars, ſomething like the appearance of the ſpots in the lapis lazuli.

By the frons vaginæ, we may underſtand the hilt of the ſword, and upper part of the ſcabbard; for Virgil ſays enſis, and Juvenal, vaginæ.

Tu Beneventani ſutoris nomen habentem
Siccabis calicem naſorum quatuor, ac jam
Quaſſatum, & rupto poſcentem ſulphura vitro.
Si ſtomachus domini fervet vinove cibove,
Frigidior Geticis petitur decocta pruinis.
Non eadem vobis poni modò vina querebar?
Vos aliam potatis aquam. tibi pocula curſor
Gætulus dabit, aut nigri manus oſſea Mauri,
Et cui per mediam nolis occurrere noctem,
Clivoſæ veheris dum per monimenta Latinæ.
Flos Aſiæ ante ipſum, pretio majore paratus
Quàm fuit & Tulli cenſus pugnacis, & Anci:
Et, ne te teneam, Romanorum omnia regum

47. *The Beneventane cobler, &c.*] We read in Plaut. of naſiterna, a veſſel with three handles; here one is mentioned of four handles, naſorum quatuor.—Perhaps it had four ears, or ſpouts, which ſtood out like noſes. The cobler of Beneventum was named Vatinius, and was remarkable for a large noſe, as well as for being a drunkard.

Vilia ſutoris calicem monumenta Vatini
Accipe, ſed naſus longior ille fuit.
MART. Lib. xiv. Epigr. 96.

Hence thoſe glaſs cups which had four noſes, handles, or ſpouts, which reſembled ſo many large noſes, were called calices Vatiniani; as alſo becauſe they were ſuch as he uſed to drink out of.

48. *Shattered.*] So cracked as hardly to be fit for uſe.

—— *Sulphur for the broken glaſs.*] It was the cuſtom at Rome to change away broken glaſs for brimſtone matches.

Qui pallentia ſulfurata fractis
Permutant vitreis. MART. Lib. i. Epigr. 42.

And Lib. x. Epigr. 3.

Quæ ſulfurato nolit empta ramento,
Vatiniorum proxeneta fractorum, &c.

49. *If the ſtomach of the maſter.*] i. e. Of the maſter of the feaſt—the patron. If he finds any unuſual heat in his ſtomach from what he eats or drinks. Comp. Sat. iii. l. 233—4.

50. *Boiled water, &c.*] Decocta.—It was an invention of Nero's to have water boiled, and then ſet in a glaſs veſſel to cool, in heaps of ſnow, which the Romans had the art of preſerving

You ſhall drain a pot with four handles, having
The name of the Beneventane cobler, and now
Shattered, and requiring ſulphur for the broken glaſs.
If the ſtomach of the maſter is hot with wine, or meat,
Boiled [water] is ſought, colder than Getic hoar-froſts.
Was I juſt now complaining that not the ſame wines were
ſet before you?
You drink other water. To you the cups a Getulian
Lacquey will give, or the bony hand of a black Moor,
And whom you would be unwilling to meet at midnight,
While you are carried thro' the monuments of the hilly
Latin Way.
A flower of Aſia is before him, purchaſed at a greater price,
Than was the eſtate of warlike Tullus, and of Ancus:
And, not to detain you, all the trifles of the Roman

ſerving in caverns and places, like our ice-houſes, in order to cool their liquors in the ſummer-time.

52. *Other water.*] While the maſter of the houſe regaled himſelf with this iced-water, his meaner gueſts had only common water to drink.

53. *A Getulian lacquey.*] Not one of thoſe delicate domeſtics, deſcribed l. 56, but a low ſervant, a foot-boy, a mere runner of errands. Or who, like a running footman, ran before his maſter's horſes and carriages. Getulia was a country of Africa, where the inhabitants were blacks, or, as we call them, negroes.

—— *The bony hand of a black Moor, &c.*] A great, hideous, and raw-boned Moor, ſo frightful, as to terrify people who ſhould happen to meet with him in the night-time, when travelling among thoſe manſions of the dead, which are in the Latin Way. See Sat. i. l. 171.—He might be taken for ſome hideous ſpectre that haunts the monuments.

56. *A flower of Aſia.*] The maſter of the feaſt has for his cup-bearer an Aſiatic boy, beautiful, and blooming as a flower, and who had been purchaſed at an immenſe price. The poet here exhibits a ſtriking contraſt. Comp. l. 53.

57. *Tullus and Ancus.*] The third and fourth of the Roman kings, whoſe whole fortunes did not amount to what Virro gave for this Aſiatic boy.

58. *Not to detain you.*] i. e. To be ſhort, as we ſay. Comp. Sat. iii. l. 183.

58. *Trifles,*

Frivola. Quod cùm ita ſit, tu Gætulum Ganymedem,
Reſpice, cùm ſitiet: neſcit tot millibus emptus
Pauperibus miſcere puer: ſed forma, ſed ætas
Digna ſupercilio. quando ad te pervenit ille?
Quando vocatus adeſt calidæ, gelidæve miniſter?
Quippe indignatur veteri parêre clienti;
Quodque aliquid poſcas, & quòd ſe ſtante recumbas.
MAXIMA QUÆQUE DOMUS SERVIS EST PLENA SUPERBIS.
Ecce alius quanto porrexit murmure panem
Vix fractum, ſolidæ jam mucida fruſta farinæ,
Quæ genuinum agitent, non admittentia morſum.
Sed tener, & niveus, mollique ſiligine factus
Servatur domino: dextram cohibere memento:

58. *Triſſes, &c.*] The price given for this boy was ſo great, as to make the wealth of all the antient Roman kings frivolous and trifling in compariſon of it.

The poet means, by this, to ſet forth the degree of luxury and expence of the great men in Rome.

59. *Ganymede.*] The poet alludes to the beautiful cup-bearer of Jupiter, and humourouſly gives his name to the Getulian negro foot-boy, mentioned l. 52, 3.—Reſpice—look back at the Ganymede behind you, and call to him, if you want to be helped to ſome drink.

61. *To mingle, &c.*] It was the office of the cup-bearer to pour the wine into the cup in ſuch proportion, or quantity, as every one choſe.—This was called miſcere. So Mart. Lib. xiii. Epigr. 109.

Miſceri debet hoc a Ganymede merum.

62. *Worthy diſdain.*] q. d. His youth and beauty juſtify his contempt; they deſerve that he ſhould deſpiſe ſuch gueſts.

63. *When does he attend—*] Adeſt—lit. when is he preſent?

—— *As the miniſter.*] To ſerve you with—to help you to—cold or hot water. Both theſe the Romans, eſpecially in winter-time, had at their feaſts, that the gueſts might be ſerved with either, as they might chooſe.

64. *He ſcorns, &c.*] This ſmart favourite looks down with too much contempt on ſuch a poor needy ſpunger, as he eſteems an old hanger-on upon his maſter to be, to think of giving him what he calls for. He is affronted that ſuch a one ſhould preſume to expect his attendance upon him, and that he ſhould be ſtanding at the table as a ſervant, while the client is lying down at his eaſe, as one of the gueſts.

66. *Every*

Kings. Which ſince it is ſo, do thou the Getulian Ganymede
Look back upon, when you are thirſty: a boy bought for ſo many
Thouſands knows not to mingle [wine] for the poor: but his form, his age,
Are worthy diſdain. When does he come to you?
When, being called, does he attend [as] the miniſter of hot or cold water?
For he ſcorns to obey an old client;
And that you ſhould aſk for any thing, or that you ſhould lie down, himſelf ſtanding.

EVERY VERY GREAT HOUSE IS FULL OF PROUD SERVANTS.

Behold, with what grumbling another has reached out bread,
Hardly broken, pieces of ſolid meal already muſty,
Which will ſhake a grinder, not admitting a bite.
But the tender and white, and made with ſoft flour,
Is kept for the maſter. Remember to reſtrain your right-hand:

66. *Every very great houſe, &c.*] And, therefore, where can you find better treatment, than you do at Virro's, at any of the tables of the rich and great?

67. *Has reached out, &c.*] When you have called for bread, it has indeed been brought, but with what an ill-will have you been ſerved—how has the ſlave that reached, or held it out for you to take, murmured at what he was doing!

68. *Hardly broken.*] With the utmoſt difficulty broken into pieces.

—— *Of ſolid meal.*] Grown into hard, ſolid lumps, by being ſo old and ſtale, and now grown mouldy.

69. *Will ſhake a grinder.*] Genuinus—from gena, the cheek—what we call the grinders, are the teeth next the cheeks, which grind food. So far from being capable of being bitten, and thus divided, it would looſen a grinder to attempt it.

70. *Soft flour.*] The fineſt flour, out of which the bran is entirely ſifted, ſo that no hard ſubſtance is left.

71. *To reſtrain, &c.*] Don't let the ſight of this fine, white, and

Salva ſit artoptæ reverentia: finge tamen te
Improbulum; ſupereſt illic qui ponere cogat.
Vin' tu conſuetis, audax conviva, caniſtris
Impleri, paniſque tui noviſſe colorem?
Scilicet hoc fuerat, propter quod ſæpe relictâ
Conjuge, per montem adverſum, gelidaſque cucurri
Eſquilias, fremeret ſævâ cùm grandine vernus
Jupiter, & multo ſtillaret penula nimbo.
Aſpice, quàm longo diſtendat pectore lancem,

and new bread, tempt you to filch it—mind to keep your hands to yourſelf.

72. *The butler.*] Artopta—Gr. ἀρτοπώλης—from ἄρτος, bread, and πωλέω, to bake, ſignifies one that bakes bread—a baker. Or artopta may be derived from ἄρτος, bread, and ὁπτέομαι, to ſee—i. e. an inſpector of bread—a pantler, or butler—one who has the care and overſight of it. This I take to be the meaning here. q. d. Have all due reſpect to the diſpenſer of the bread; don't offend him by putting your hand into the wrong baſket, and by taking ſome of the fine bread.

—— *Suppoſe yourſelf, &c.*] But ſuppoſe you are a little too bold, and that you make free with ſome of the fine bread, there's one remains upon the watch, who will ſoon make you lay it down again, and chide you for your preſumption.

74. *Wilt thou, &c.*] The words of the butler on ſeeing the poor client filch a piece of the white bread, and on making him lay it down again.

—— *The accuſtomed baſkets.*] i. e. Thoſe in which the coarſe bread is uſually kept—and do not miſtake, if you pleaſe, white for brown.

75. *Filled.*] Fed—ſatisfied.

76. *Well, this has been, &c.*] The ſuppoſed words of Trebius, vexed at finding himſelf ſo ill repaid for all his ſervices and attendances upon his patron. q. d. "So—this is what I "have been toiling for—for this I have got out of my warm "bed, leaving my wife, at all hours of the night, and in all "weathers," &c.

77. *The adverſe mount.*] The Eſquiline hill had a very ſteep aſcent, which made it troubleſome to get up, if one were in haſte; it muſt be ſuppoſed to have lain in the paraſite's way to his patron's houſe, and, by its ſteepneſs, to have been a hindrance to his ſpeed. Hence he calls it adverſum montem. Adverſus, ſignifies oppoſite—adverſum may mean, that it was oppoſite to the paraſite's houſe.

77—8. *The cold Æſquiliæ.*] Its height made it very bleak and

Let reverence of the butler be ſafe.—Yet, ſuppoſe yourſelf
A little knaviſh; there remains one who can compel you
to lay it down.
"Wilt thou, impudent gueſt, from the accuſtomed baſkets
"Be filled, and know the colour of your own bread?"
"Well, this has been that, for which often, my wife be-
"ing left,
"I have run over the adverſe mount, and the cold
"Æſquiliæ, when the vernal air rattled with cruel
"Hail, and my cloak dropped with much rain."
See, with how long a breaſt, a lobſter, which is
brought

and cold at the top, eſpecially in bad weather. See Sat. iii. l. 71.

78. *The vernal air.*] Vernus Jupiter—The Romans called the air Jupiter. See Hor. Lib. i. Od. i. l. 25.—The air, in the ſpring of the year, is often fraught with ſtorms of hail and rain, with which the poor paraſite often got wet to the ſkin, in his nightly walks to attend on his patron.

"A pretty buſineſs, truly, to ſuffer all this for the ſake of
"being invited to ſupper, and then to be ſo treated!"

All this Juvenal repreſents, as the treatment which Trebius would meet with, on being invited to Virro's houſe to ſupper—and as the mournful complaints which he would have to make on finding all his attendances and ſervices ſo repaid—therefore Trebius was ſadly miſtaken in placing his happineſs in living at the tables of the great, and in order to this to take ſo much pains. Comp. l. 2.

80. *With how long a breaſt, &c.*] Such a length is his cheſt, or forepart, as to fill the diſh, ſo as to ſeem to ſtretch its ſize.

—— *A lobſter.*] Squilla.—It is hardly poſſible to ſay, with preciſion, what fiſh is here meant. Mr. Bowles tranſlates it—a ſturgeon, and ſays, in his note, "The authors, whom I have
"the opportunity to conſult, are not agreed what fiſh is meant:
"I have tranſlated it a ſturgeon, I confeſs at random, but it
"may ſerve as well." See Tranſ. of Juv. by Dryden, and others.

Ainsworth calls it a lobſter without legs. Hor. Lib. ii. Sat. viii. 41 2, ſeems to uſe ſquillas for prawns or ſhrimps.

Affertur ſquillas inter muræna natantes
In patina porrecta.

In

Quæ fertur domino, ſquilla; & quibus undique ſepta
Aſparagis, quâ deſpiciat convivia caudâ,
Cùm venit excelſi manibus ſublata miniſtri.
Sed tibi dimidio conſtrictus Gammarus ovo
Ponitur, exiguâ ferahs cœna patellâ.
Ipſe Venafrano piſcem perfundit: at hic, qui
Pallidus offertur miſero tibi caulis, olebit
Laternam; illud enim veſtris datur alveolis, quod
Canna Micipſarum prorâ ſubvexit acutâ;
Propter quod Romæ cum Boechare nemo lavatur;

In a large diſh an out-ſtretch'd lamprey lies
With ſhrimps all floating round. FRANCIS.

Perhaps, what we call a ſhrimp, or prawn, may be the pinnotheræ, or pinnophylax, of Plin. iii. 42.—the ſquilla parva. The ſhrimp is a ſort of lobſter in miniature; and if we underſtand the word parva to diſtinguiſh it from the fiſh which is ſimply called ſquilla, the latter may probably ſignify a lobſter, particularly here, from what is remarked of the tail (l. 82.) which is the moſt delicious part of a lobſter.

81. *Aſparagus.*] Aſparagis, plur. may here denote the young ſhoots, or buds, of various herbs.—See AINSW. Aſparagus, N° 2.

With theſe it was perhaps uſual to garniſh their diſhes.

82. *With what a tail, &c.*] What a noble tail he diſplays—with what contempt does he ſeem to look down on the reſt of the banquet, when lifted on high, by a tall ſlave, over the heads of the gueſts, in order to be placed on the table.

84. *A crab.*] Cammarus—a ſort of crab-fiſh, called alſo Gammarus—a very vile food, as we may imagine by its being oppoſed to the delicious ſquilla, which was ſet before the maſter of the feaſt.

—— *Shrunk.*] I think Holyday's rendering of conſtrictus neareſt the ſenſe of the word, which lit. ſignifies ſtraitened—narrow.—Crabs, if kept long out of the water, will waſte and ſhrink up in the ſhell, and when boiled will be half full of water; ſo lobſters, as every day's experience evinces.

Farnaby explains it by ſemiplenus—half-full, or ſpent, as he calls it, which conveys the ſame idea.

This ſenſe alſo contraſts this fiſh with the plumpneſs of the foregoing. Comp. l. 80—3.

—— *With half an egg.*] To mix with it when you eat it—a poor allowance. Many conſtrue conſtrictus in the ſenſe of paratus—

To the maſter, diſtends the diſh, and with what aſparagus
On all ſides ſurrounded; with what a tail he can look down
on the banquet,
When he comes borne aloft by the hands of a tall ſervant.
But to you is ſet a ſhrunk crab, with half an egg,
A funeral ſupper in a little platter.
He beſmears his fiſh with Venafran (oil)—but this
Pale cabbage, which is brought to miſerable you, will ſmell
Of a lamp, for that is given for your ſaucers, which
A canoe of the Micipſæ brought over in its ſharp prow.
For which reaſon, nobody at Rome bathes with a Boc-
char,

paratus—coctus—conditus, and the like—q. d. dreſſed or ſeaſoned with half an egg.

85. *Funeral ſupper, &c.*] The Romans uſed to place, in a ſmall diſh on the ſepulchres of the dead, to appeaſe their manes, milk, honey, water, wine, flowers, a very little of each; which circumſtances, of the ſmallneſs of the diſh and of the quantity, ſeem to be the reaſon of this alluſion.

—— *A little platter.*] Patella is itſelf a diminutive of patera; but the poet, to make the matter the more contemptible, adds exiguâ.

This is a contraſt to the lancem, l. 80.—which ſignifies, a great broad plate—a deep diſh to ſerve meat up in.

86. *He.*] Virro, the maſter of the feaſt.

—— *Venafran oil.*] Venafrum was a city of Campania, famous for the beſt oil. Hor. Lib. ii. Od. vi. l. 15—16.

87. *Pale cabbage.*] Sickly looking, as if it was half withered.

88. *Your ſaucers.*] Alveolus ſignifies any wooden veſſel made hollow—here it may be underſtood of wooden trays, or ſaucers, in which the oil was brought, which was to be poured on the cabbage.

89. *A canoe.*] Canna—a ſmall veſſel made of the cane, or large reed; which grew to a great ſize and height, and which was a principal material in building the African canoes.

—— *Micipſæ.*] It ſeems to have been a general name given to all the Numidians, from Micipſa, one of their kings. Theſe were a barbarous people on the ſhore of Africa, near Algiers, from whence came the oil which the Romans uſed in their lamps.

— *Sharp prow.*] Alluding to the ſhape of the African canoes, which were very ſharp-beaked.

90. *Bocchar.*] Or Bocchor—a Mauritanian name, put here, probably,

Quod tutos etiam facit à ſerpentibus Afros.
Mullus erit domino, quem miſit Corſica, vel quem
Tauromenitanæ rupes, quando omne peractum eſt,
Et jam defecit noſtrum mare; dum gula ſævit,
Retibus aſſiduis penitus ſcrutante macello
Proxima; nec patitur Tyrrhenum creſcere piſcem:
Inſtruit ergò focum provincia: ſumitur illinc
Quod captator emat Lenas, Aurelia vendat.
Virroni muræna datur, quæ maxima venit
Gurgite de Siculo: nam dum ſe continet Auſter,

probably, for any African. This was the name of one of their kings, and hence the poet takes occaſion to mention it, as if he ſaid, that "the Numidians and Moors, who anointed themſelves with this oil, ſtunk ſo exceſſively, that nobody at Rome "would go into the ſame bath with one of them; no, though "it were king Bocchar himſelf."

91. *Safe from ſerpents.*] So horrid is the ſmell of theſe Africans, that, in their own country, their ſerpents would not come near them. "What then muſt you endure, in having this ſame "oil to pour on your cabbage, while you have the mortification "of ſeeing your patron ſoak his fiſh with the fine and ſweet oil "of Venafrum!—I ſhould think this another inſtance of that "ſort of treatment, which ſhould abate your rage of being in"vited to the table of a great man."

92. *A mullet.*] See Sat. iv. 15, and note.

—— *The maſter.*] Virro, the maſter of the feaſt.

—— *Corſica ſent.*] Which came from Corſica, an iſland in the Mediterranean, famous, perhaps, for this ſort of fiſh.

93. *Tauromenitinian rocks.*] On the ſea-coaſt, near Tauromenium, in Sicily.

—— *Our ſea is exhauſted, &c.*] Such is the luxury and gluttony of the great, that there is now no more fine fiſh to be caught at home.

94. *While the appetite, &c.*] While gluttony is at ſuch an height, as not to be ſatisfied without ſuch dainties.

95. *The market.*] The market-people, who deal in fiſh, and who ſupply great tables.

—— *With aſſiduous nets, &c.*] Are inceſſantly fiſhing in the neighbouring ſeas, upon our own coaſts, leaving no part unſearched, that they may ſupply the market.

96. *A Tyrrhene fiſh.*] The Tyrrhene ſea was that part of the Mediterranean which waſhes the ſouthern parts of Italy.

So greedy were the Roman nobility of delicate fiſh, and they were

Which alſo makes the Africans ſafe from ſerpents.
A mullet will be for the maſter, which Corſica ſent, or which
The Tauromenitanian rocks, ſince all our ſea is exhauſted,
And now has failed: while the appetite rages,
The market, with aſſiduous nets, is ſearching thoroughly
The neighbouring (ſeas,) nor ſuffers a Tyrrhene fiſh to grow:
Therefore a province furniſhes the kitchen; from thence is taken
What the wheedler Lenas might buy, Aurelia ſell.
To Virro a lamprey is given, the largeſt that came
From the Sicilian gulph: for while the ſouth contains itſelf,

were caught in ſuch numbers, that they were not ſuffered to grow to their proper ſize.

97. *Therefore a province, &c.*] They were forced, therefore, to go to the coaſts of ſome of the foreign provinces, which were ſubject to the Romans, in order to catch ſuch fiſh as they wanted for the kitchens of the nobles. Comp. Sat. iv. 66, and note.

—— *From thence.*] From ſome of the foreign coaſts.

98. *What the wheedler Lenas, &c.*] Some famous captator, or legacy-hunter, one of the people called Hæredipetæ, who courted and made preſents to the rich and childleſs, in hopes to become their heirs: they always took care to buy whatever was rare and curious for this purpoſe.

—— *Aurelia ſell.*] This may probably be the name of ſome famous dealer in fine fiſh. The commentators ſuppoſe alſo, that this might have been the name of ſome rich childleſs widow, who had ſo many preſents of fine fiſh, that ſhe could not diſpoſe of them to her own uſe, and therefore ſold them, that they might not be ſpoiled and thrown away.

99. *To Virro a lamprey is given.*] i. e. Is given him to eat—is ſet before him at table.

100. *The Sicilian gulph.*] That part of the ſea which formed the Straits of Sicily, which, at times, was moſt formidable and dangerous, eſpecially with a ſtrong wind from the ſouth. But, by what follows, l. 102, the dreadful whirpool of Charybdis ſeems to be meant; where, in fine weather, the fiſhermen would venture to go, and fiſh for lampreys.

Dum ſedat, & ſiccat madidas in carcere pennas,
Contemnunt mediam temeraria lina Charybdim.
Vos anguilla manet, longæ cognata colubræ,
Aut glacie aſperſus maculis Tiberinus, & ipſe
Vernula riparum, pinguis torrente cloacâ,
Et ſolitus mediæ cryptam penetrare Suburræ.
Ipſi pauca velim, facilem ſi præbeat aurem:
Nemo petit modicis quæ mittebantur amicis
A Senecâ; quæ Piſo bonus, quæ Cotta ſolebat
Largiri: namque & titulis, & faſcibus olim

101. *It reſts.*] Refrains from blowing—is perfectly quiet.
—— *In its priſon, &c.*] Alluding to Virg. Æn. i. l. 56—8.

——Vaſto rex Æolus antro
Luctantes ventos tempeſtateſque ſonoras,
Imperio premit, ac vin'clis & carcere frænat.

—— *Its wet wings.*] It was uſually attended with heavy rains and ſtorms.

102. *The raſh nets.*] Lina—ſee Sat. iv. l. 45. Lina, here, means the perſons who uſe the nets—the fiſhermen. Meton.—They would, in calm weather, deſpiſe the danger of Charybdis itſelf, in order to catch the fiſh which lay within it, ſo good a market were they ſure to have for what they caught. Charybdis was a dangerous whirlpool in the Straits of Sicily, near the coaſt of Taurominium, over againſt Scylla, a dreadful rock. See Virg. Æn. iii. 414—32.

103. *An eel, &c.*] The contraſt between Virro's fine lamprey, and Trebius's filthy eel, is well imagined.

—— *Relation of a long ſnake*] Perhaps we are to underſtand the eel and ſnake to appear as related, from the likeneſs of their form. Some have ſuppoſed, that eels and water-ſnakes will engender together.

104. *A Tiberine.*] Tiberinus, i. e. piſcis—a pike, or ſome other fiſh, out of the river Tiber.

Unde datum ſentis, Lupus hic Tiberinus—
&c. HOR. Lib. ii. Sat. ii. l. 31.

Some common, coarſe, and ordinary fiſh is here meant, which, in the winter-time, when the Tiber was frozen, contracted ſpots, perhaps from ſome diſorder to which it might be liable—this was reckoned the worſt ſort of pike.

105. *An attendant, &c.*] Vernula—lit. ſignifies a little bond-ſlave, or ſervant. Hence this fiſh is ſo called, from its conſtant

While it reſts, and in its priſon dries its wet wings,
The raſh nets deſpiſe the middle of Charybdis.
An eel remains for you, a relation of a long ſnake;
Or a Tiberine ſprinkled with ſpots by the ice, and that
An attendant of the banks, fat with the ruſhing common-
ſewer,
And accuſtomed to penetrate the drain of the Suburra.
I would ſay a few words to himſelf, if he would lend an
eaſy ear:
Nobody ſeeks, what were ſent to his mean friends
By Seneca; what good Piſo, what Cotta uſed
To beſtow: for, than both titles and offices, formerly,

attendance on the banks of the river, in ſome of the holes of which it was uſually found.

105. *Fat, &c.*] From this circumſtance, one would be inclined to think that a pike is here meant, which is a voracious, foul-feeding fiſh. Juvenal, to carry on his deſcription of the treatment which Trebius muſt expect at a great man's table, adds this circumſtance—that the fiſh ſet before Trebius would be a pike, that of the worſt ſort, and fatted with the filthy contents of the common-ſewer, into which the ordure and naſtineſs of the city were conveyed, and which ran under the Suburra, down to the Tiber, and there emptied itſelf into the river.

106. *Accuſtomed to penetrate, &c.*] This fiſh is ſuppoſed to enter the mouth of the drain, that it might meet the filth in its way, and feed upon it. For Suburra—ſee Sat. iii. 5.

107. *To himſelf, &c.*] To Virro the maſter of the feaſt. Ipſi pauca velim—like Ter. And. Act. i. Sc. i. l. 2. paucis te volo—a word with you. COLMAN.

109. *Seneca.*] L. Annæus Seneca, the tutor of Nero; he was very rich, and very munificent towards his poor clients. See Sat. x. 16. where Juvenal ſtiles him prædives—very rich.

—— *Piſo.*] L. Calphurnius Piſo, one of the Calphurnian family deſcended from Numa; he lived in the time of Claudius, and was famous for his liberality. Hor. Ar. Poet. 291—2, addreſſing the Piſones, ſays—Vos O Pompilius ſanguis.

—— *Cotta.*] Aurelius Cotta, another munificent character in the time of Nero.

110. *Titles and offices, &c.*] High titles of nobility, or the enſigns of magiſtracy. See Sat. iii. 128, note.

Major habebatur donandi gloria: ſolùm
Poſcimus, ut cœnes civiliter: hoc face, & eſto,
Eſto (ut nunc multi) dives tibi, pauper amicis.
Anſeris ante ipſum magni jecur, anſeribus par
Altilis, & flavi dignus ferro Meleagri
Fumat aper: poſt hunc raduntur tubera, ſi ver
Tunc erit, & faciunt optata tonitrua cœnas
Majores; tibi habe frumentum, Alledius inquit,

112. *That you would ſup civilly.*] Civiliter—courteouſly—with ſo much good manners towards your poor friends, as not to affront and diſtreſs them, by the difference which you make between them and yourſelf when you invite them to ſupper.

—— *Do this.*] Conſult the rules of civility, and then you will accommodate yourſelf to the condition of your gueſts.

113. *Be, as many now are, &c.*] When you ſup alone, then, as many are, be—dives tibi, i. e. fare as expenſively and as ſumptuouſly as you pleaſe; ſpare no expence to gratify yourſelf. But when you invite your poor friends, then fare as they do: if you treat them as poor and mean, ſo treat yourſelf, that you and they may be upon the ſame footing—thus be pauper amicis.

q. d. This is all we aſk; we don't require of you the munificence of Seneca, Piſo, Cotta, or any of thoſe great and generous patrons, who eſteemed a ſervice done, or a kindneſs beſtowed, on their poor friends, beyond the glory of titles of nobility, or of high offices in the ſtate; this, perhaps, might be going too far—therefore, we deſire no more, than that, when you invite us, you would treat us civilly at leaſt, if not ſumptuouſly; fare as we fare, and we ſhall be content.

This little apoſtrophe to Virro contains a humourous, and, at the ſame time, a ſharp reproof of the want of generoſity, and of the indignity with which the rich and great treated their poorer friends.

114. *Before himſelf.*] i. e. Before Virro himſelf.

—— *The liver, &c.*] This was reckoned a great dainty; and in order to increaſe the ſize of the liver, they fatted the gooſe with figs, mixed up with water, wine, and honey; of this a ſort of paſte was made, with which they crammed them until the liver grew to a very large ſize. See Perſ. vi. l. 71. Hor. Lib. ii. Sat. viii. l. 88. and Mart. Epigr. lviii. Lib. xiii.

Aſpice quam tumeat magno jecur anſere majus.

115. *A crammed fowl.*] Altilis—from alo -ere—fatted, fed, crammed. Probably a fat capon is here meant, which grows to a large

Greater was the glory of giving eſteemed: only
We aſk that you would ſup civilly: do this, and be,
Be (as many now are) rich to yourſelf, poor to your friends.
Before himſelf (is placed) the liver of a great gooſe: equal to geeſe,
A crammed fowl, and, worthy the ſpear of yellow Meleager,
Smokes a boar: after him truffles are ſcraped, if then
It be ſpring, and wiſhed-for thunders make ſuppers
Greater:—"Have thy corn to thyſelf," ſays Alledius,

a large ſize: Juvenal ſays here, equal in ſize to geeſe—par anſeribus.

115. *Yellow, &c.*] Yellow-haired.—See AINSW.—The ſtory of Meleager.

Golden-haired. Holyday.—See Virg. Æn. iv. 698. Hor. Lib. iii. Od. ix. l. 19. Lib. iv. Od. iv. l. 4.

116. *Smokes a boar.*] See Sat. i. 140—1.

—— *After him, &c.*] The next diſh, which comes after the boar, is compoſed of truffles—tuber ſignifies a puff, or what we call a toadſtool, from tumeo, to ſwell—but it ſeems to denote muſhrooms, truffles, and other fungous plants, which are produced from the earth. Tubera terræ, Sat. xiv. 7.

Here ſome underſtand truffles, others muſhrooms; which laſt, rainy and thundering ſprings produce in abundance, and therefore were deſired. But the ſame weather may alſo have the ſame effect on truffles, which are a ſort of ſubterraneous muſhroom, and ſo on all fungous excreſcences of the earth. Plin. xix.

117—18. *Make ſuppers greater.*] By a plentiful addition of truffles.

118. *Alledius.*] Some famous glutton.—Rome was ſupplied with great quantities of corn from Libya, a part of Africa, which borders upon Ægypt; "and, it ſhould ſeem," (ſays Mr. Brown) "with muſhrooms too." See Dryden's Juv. note on this place. However, from the circumſtance of their being brought from Libya to Rome, I ſhould apprehend that ſpecies of "under-ground edible muſhrooms" (as Bradley calls truffles) to be meant here, which grow beſt in dry chapped grounds, and will bear to be carried a great way, and to be kept a conſiderable time without being ſpoiled.—This is not the caſe with that ſpecies of tuber, which is called boletus, or muſhroom; they remain good but a little while, either growing or gathered. Hence, upon the whole, and from the circumſtance of

O Libya, disjunge boves, dum tubera mittas.
Structorem interea, ne qua indignatio desit,
Saltantem spectes, & chironomonta volanti
Cultello, donec peragat dictata magistri
Omnia; nec minimo sanè discrimine refert,
Quo gestu lepores, & quo gallina secetur.
Ducêris plantâ, velut ictus ab Hercule Cacus,
Et ponêre foris, si quid tentaveris unquam
Hiscere, tanquam habeas tria nomina. Quando propinat
Virro tibi, sumitque tuis contacta labellis
Pocula? quis vestrûm temerarius usque adeò, quis

the word raduntur, l. 116, which may imply the scraping, or shaving off, the outward thick bark, or rind, which is peculiar to truffles, these are most probably meant in this passage. See Chambers. Truffle.

119. *Unyoke your oxen.*] Disjunge—lit. disjoin them. q. d. Plough and sow no more, that there may be the more land for truffles to grow. A fine speech for an epicure.

120. *The carver.*] Structor signifies a purveyor of victuals, a caterer; also a server, who setteth the meat upon the table—also a carver of meat:—this last seems to be meant here, and he is supposed to do it with some antic gestures, something like capering or dancing.

121. *Flourishing.*] Chironomon-ontis (from χειρ, manus, and νομος, lex) signifies one that sheweth nimble motions with his hands—hence chironomia, a kind of gesture with the hands, either in dancing, or in carving meat. AINSW. Chironomonta is from the acc. sing. (Gr. χειρονομοντα) of the participle of the verb χειρονομεω—manus certa lege motito—concinnos gestus edo—gesticulor.

q. d. That nothing may be wanting to mortify and vex you, you not only see all these fine things brought to table, but you will be a spectator of the festivity, art, and nimbleness, with which the carver does his office, till he has exhibited all that he has learned of his master in the art of carving. See the next note, ad fin. Dictata—See AINSW.

123. *Nor is it a matter, &c.*] It is now by no means reckoned an indifferent matter, or of small concern, in what manner, or with what gesture, a hare or a fowl is cut up; this, as well as gluttony itself, is become a science. This was so much the case, that we find people taking great pains to learn it under a master. See Sat. xi. l. 136—41.

126—7. *If*

"O Libya, unyoke your oxen, while you will ſend
"truffles."
Mean while the carver, leſt any indignation be wanting,
You will behold dancing, and flouriſhing with a nimble
Knife, till he can finiſh all the dictates of his
Maſter; nor indeed is it a matter of the leaſt concern,
With what geſture hares, and with what a hen ſhould be cut.
You will be dragged by the foot, as the ſtricken Cacus by Hercules,
And put out of doors, if you ever attempt
To mutter, as if you had three names.—When does Virro
Drink to you, and take the cup touched by your
Lips? which of you is raſh enough, who ſo

126—7. *If you attempt to mutter.*] Hiſcere—ſo much as to open your mouth, as it were, to ſpeak upon the occaſion, as betraying any diſlike.

127. *Three names.*] i. e. As if you were a man of quality. The great men at Rome were diſtinguiſhed by the prænomen, nomen, and cognomen, as Gaius Cornelius Scipio—Caius Marcus Coriolanus, and the like.

If you were to take upon you, like a nobleman, to complain or find fault with all this, you would be dragged with your heels foremoſt, and turned out of doors, as the robber Cacus was by Hercules. See Virg. Æn. viii. 219—65.

127—8. *When does Virro drink to you.*] The poet, having particularized inſtances of contempt, which were put upon the poorer gueſts, ſuch as having bad meat and drink ſet before them, &c. here mentions the neglectful treatment which they meet with.

q. d. "Does Virro ever drink your health"—or "does he "ever take the cup out of your hand in order to pledge you, "after it has once touched your lips?"—By this we may obſerve, that drinking to one another is very antient.

129. *Is raſh enough, &c.*] After all the pains which you take to be invited to great tables, is there one of you who dares venture to open his mouth to the great man, ſo much as to ſay—"drink"—as if you had ſome familiarity with him? As we ſhould ſay—"put the bottle about."

Perditus, ut dicat regi, bibe? Plurima ſunt quæ
Non audent homines pertusâ dicere lænâ.
Quadringenta tibi ſi quis Deus, aut ſimilis Dîs,
Et melior fatis, donaret; homuncio, quantus
Ex nihilo fieres! quantus Virronis amicus!
Da Trebio, pone ad Trebium: vis, frater, ab iſtis
Ilibus? O Nummi, vobis hunc præſtat honorem;
Vos eſtis fratres. Dominus tamen, & domini rex
Si vis tu fieri, nullus tibi parvulus aulâ
Luſerit Æneas, nec filia dulcior illo,
Jucundum & charum ſterilis facit uxor amicum.
Sed tua nunc Micale pariat licèt, & pueros tres
In gremium patris fundat ſimul; ipſe loquaci

130. *The great man.*] Regi—ſee before, l. 14.

132. *Four hundred ſeſtertia.*] A knight's eſtate. See Sat. i. l. 106, and note.

133. *Better than the fates.*] i. e. Better and kinder than the fates have been to you, in making you ſo poor.

—— *Poor mortal.*] Homuncio means a poor ſorry fellow—ſuch was Trebius in his preſent ſtate.

134. *From nothing, &c.*] The poet, here, ſatirizes the venality and profligate meanneſs of ſuch people as Virro, whoſe inſolence and contempt, towards their poor clients, he has given us ſo many ſtriking examples of. Here he ſhews the change of conduct towards them, which would be created immediately, if one of them ſhould happen to become rich.

135. *Give to Trebius, &c.*] Then, ſays he, if you were invited to ſup with Virro, nothing would be thought too good—you would be offered every choiceſt dainty upon the table, and the ſervants would be ordered to ſet it before you.

136. *Of thoſe dainties.*] Ilia—lit. ſignifies entrails, or bowels—of which ſome very choice and dainty diſhes were made; as of the gooſe's liver, and the like—ſee l. 114. He would in the moſt kind manner call you brother, and invite you to taſte of the moſt delicate dainties.

—— *O riches! &c.*] A natural exclamation on the occaſion, by which he gives Trebius to underſtand, that all this attention was not paid to him on his own account, but ſolely on that of his money. See Sat. i. l. 112—13.

137. *Ye are brethren.*] Ye, O ye four hundred ſeſtertia, are the friends and brethren of Virro, to whom he pays his court. When he called Trebius brother (l. 135.) he really meant you.

137. *And*

Deſperate, as to ſay to the great man—drink? Many
things there are,
Which men in a torne coat dare not ſay.
If to you four hundred (ſeſtertia) any god, or one like the
gods,
And better than the fates, ſhould preſent; poor mortal, how
great
From nothing would you become! how great a friend of
Virro!
"Give to Trebius—ſet before Trebius:—would you have,
"brother, ſome
"Of thoſe dainties?"—O riches! he gives this honour to
you—
Ye are brethren. But if a lord, and ſovereign of a lord
You would become, in your hall no little
Æneas muſt play, nor a daughter ſweeter than he.
A barren wife makes a pleaſant and dear friend.
But tho' your Micale ſhould bring forth, and ſhould pour
Three boys together into the boſom of their father, he in
the prattling

137. *And ſovereign of a lord, &c.*] If you would be in a ſituation, not only of domineering over poor clients, but even over the lords of thoſe clients—you muſt be childleſs, you muſt have neither ſon nor daughter to inherit your eſtate.

138. *In your hall, &c.*] See Dido's words to Æneas. Virg. Æn. iv. l. 328—9.

Si quis mihi parvulus aulâ
Luſerit Æneas.

Which Juvenal applies on this occaſion very humourouſly.

140. *A barren wife, &c.*] While a wife remains without child-bearing, ſo that there is no oſtenſible heir to the eſtate, the huſband will not want for people who will pay their court to him, and profeſs themſelves his friends, in hopes of ingratiating themſelves, ſo far as to be made his heirs.

141. *But tho' your Micale.*] The name of Trebius' wife.

q. d. But ſuppoſe it to happen otherwiſe, and your wife ſhould not only have children, but bring you three at a birth—ſtill as you are rich, they'll pay their court to you, by fondling your little

Gaudebit nido; viridem thoraca jubebit
Afferri, minimaſque nuces, aſſemque rogatum,
Ad menſam quoties paraſitus venerit infans.
Vilibus ancipites fungi ponentur amicis,
Boletus domino; ſed qualem Claudius edit,
Ante illum uxoris, poſt quem nihil amplius edit.
Virro ſibi, & reliquis Virronibus illa jubebit
Poma dari, quorum ſolo paſcaris odore;
Qualia perpetuus Phæacum autumnus habebat;
Credere quæ poſſis ſurrepta ſororibus Afris.
Tu ſcabie frueris mali, quod in aggere rodit

tle ones. He, Virro himſelf, (ipſe) will pretend to rejoice in your young family—nido—a metaphorical expreſſion, taken from a brood of young birds in a neſt.

143. *A green ſtomacher.*] Viridem thoraca—lit. breaſt-plate.—What this was cannot eaſily be determined, but it was, doubtleſs, ſome ornament which children were pleaſed with.

144. *Small nuts.*] Nuces—lit. ſignifies nuts: but, here, it denotes little balls of ivory, and round pebbles, which were the uſual playthings of children; and which, to ingratiate themſelves with the parents, ſuch mercenary perſons as had a deſign upon their fortunes uſed to make preſents of. See Hor. Lib. ii. Sat. iii. l. 171—2. Francis' note; and Perſ. Sat. i. l. 10.

—— *The aſked-for penny.*] The As was about three farthings of our money. We are to ſuppoſe the little ones, children-like, to aſk Virro for a ſmall piece of money to buy fruit, cakes, &c. which he immediately gives them.

145. *As often as, &c.*] Virro not only goes to ſee the children, but invites them to his table, where they never come but they wheedle and coax him, in order to get what they want of him. Hence the poet ſays—Paraſitus infans.

146. *Doubtful funguſes.*] There are ſeveral ſpecies of the muſhroom-kind, ſome of which are poiſonous, and it is ſometimes difficult to diſtinguiſh them, therefore the eater cannot be certain that he is ſafe—hence Juvenal ſays, Ancipites fungi.

It is to be obſerved, that the poet, after his digreſſion on the mean venality of ſuch people as Virro (who would pay their court to thoſe whom they now uſe with the utmoſt contempt, if by any accident they became rich) now returns to his main ſubject, which was to particularize thoſe inſtances of ill treatment which the dependents on great men experienced at their tables, in order to diſſuade Trebius from his preſent ſervile purſuits.

147. *A*

Neſt will rejoice; he'll command a green ſtomacher
To be brought, and ſmall nuts, and the aſked-for penny,
As often as the infant-paraſite comes to his table.
Doubtful funguſes are put to mean friends,
A muſhroom to the lord; but ſuch as Claudius ate
Before that of his wife, after which he ate nothing more.
Virro will order to himſelf, and the reſt of the Virros, thoſe
Apples to be given, with the odour alone of which you may be fed,
Such as the perpetual autumn of the Phæacians had,
Which you might believe to be ſtolen from the African ſiſters.
You will enjoy the ſcab of an apple, which in a trench he gnaws

147. *A muſhroom.*] Boletus ſignifies a muſhroom of the wholeſome and beſt ſort.

—— *But ſuch as, &c.*] They were not only of the beſt ſort, but the beſt of that ſort; ſuch as regaled the emperor Claudius, before the fatal cataſtrophe after mentioned.

148. *That of his wife.*] Agrippina, the mother of Nero, and ſiſter to Caligula, the wife of Claudius, who ſucceeded Caligula in the empire, deſtroyed her huſband, by mixing poiſon in a muſhroom which ſhe gave him to eat.

149. *The reſt of the Virros.*] i. e. The reſt of the great men at his table, who, like Virro, were very rich, and of courſe much reſpected by him.

150. *Apples.*] Poma is a general name for fruits of all kinds which grow on trees, as apples, pears, cherries, &c. and ſignifies, here, ſome of the moſt delicious fruits imaginable—which poor Trebius was to be regaled with nothing but the ſmell of at Virro's table.

151. *Phæacians.*] A people of the iſland of Corfu, or Corcyra, in the Ionian Sea, where there was feigned to be a perpetual autumn, abounding with the choiceſt fruits.

152. *The African ſiſters.*] Meaning the Heſperides, Ægle, Heretuſa, Heſpertuſa, the three daughters of Heſperus, brother of Atlas, king of Mauritania, who are feigned to have had orchards in Africa, which produced golden fruit, kept by a watchful dragon, which Hercules ſlew, and obtained the prize.

153. *The ſcab of an apple.*] While Virro and his rich gueſts have before them fruits of the moſt fragrant and beautiful kinds, you, Trebius, and ſuch as you, will be to enjoy ſcabby, ſpecky, rotten apples, and ſuch other fruit as a poor half-ſtarved ſoldier in

Qui tegitur parmâ & galeâ; metuensque flagelli
Discit ab hirsuto jaculum torquere Capellâ.
Forsitan impensæ Virronem parcere credas:
Hoc agit, ut doleas: nam quæ comœdia—mimus
Quis melior plorante gulâ? ergo omnia fiunt,
Si nescis, ut per lachrymas effundere bilem
Cogaris, pressoque diu stridere molari.
Tu tibi liber homo, & Regis conviva videris;

in a fortress, who is glad of any thing he can get, is forced to take up with.

154. *Fearing the whip.*] Being under severe discipline.

155. *Learns to throw, &c.*] Is training for arms, and learning to throw the javelin.

—— *From the rough Capella.*] This was probably the name of some centurion, or other officer, who, like our adjutant or serjeant, taught the young recruits their exercise, and flood over them with a twig or young shoot of a vine (which flagellum sometimes signifies, see ARNSW.) and with which they corrected them if they did amiss. See Sat. viii. l. 247—8, and note.

The epithet Hirsuto, here, may intimate the appearance of this centurion, either from his dress, or from his person. As to the first, we may observe, that the soldiers wore a sort of hair-cloth, or rough garment, made of goat's hair.—Virgil, G. iii. 311—13. says, that the shepherds shaved the beards of the he-goats for the service of the camps, and for coverings of mariners.

Nec minus interea barbas, incanaque menta
Cyniphii tondent hirci, setasque comantes,
Usum in castrorum, & miseris velamina nautis.

Usum in castrorum—may mean, here, coverings for the tents, but also (as Ruæus observes) hair-cloths for the soldiers garments, as well as for those of mariners.

The roughness of his person must appear from the hairiness of its appearance—from the beard which he wore, from the neglected hair of his head, and, in short, from the general hairiness of his whole body. See Sat. ii. l. 11—12. and Sat. xiv. l. 194—5.

Sed caput intactum buxo, naresque pilosas
Annotet, & grandes miretur Lælius alas.

This passage of Juvenal has been the occasion of various conjectures among commentators, which the reader may find in Holyday's note, who himself seems to have adopted the least probable.

Who is covered with a ſhield and helmet, and, fearing the whip,
Learns from the rough Capella to throw a dart.
Perhaps you may think Virro ſpares expence:
He does this that you may grieve: for what comedy—what
Mimic is better, than deploring gluttony? therefore all is done,
If you know not, that by tears to pour forth vexation
You may be compell'd, and long to creek with a preſs'd grinder.
You ſeem to yourſelf a free man, and a gueſt of the great man;

bable. The reading Hirſuto Capella as the name and deſcription of ſome perſon, appears to me, as it does to Marſhal and others, the moſt ſimple and natural.

156. *Perhaps you may think.*] The poet, with much archneſs, and, at the ſame time, with due ſeverity, concludes this Satire, by ſetting the behaviour of the patron, as well as that of the paraſite, in its true light, and, from thence, endeavours to ſhame Trebius out of his mean ſubmiſſion to the indignities which he has to expect, if he purſues his plan of attending the tables of the great. A uſeful leſſon is to be drawn from hence by all who affect an intimacy with their ſuperiors, and who, rather than not have the reputation of it, ſubmit to the moſt inſolent treatment; not ſeeing that every affront which they are forced to endure is only an earneſt of ſtill greater.

—— *Virro ſpares, &c.*] Perhaps you will ſet all this down to a principle of parſimony in the great man, and that, to ſave expence, Virro lets you fare ſo ill—but you are miſtaken.

157. *He does this, &c.*] All this is done (ergo omnia fiunt, l. 158.) firſt to vex you, and then to laugh at you.

—— *For what comedy, &c.*] There can be no higher comedy, or any buffoon or jeſter (mimus) more laughable, than a diſappointed glutton (gulâ, lit. throat) bemoaning himſelf (plorante) with tears of anger and reſentment at ſuch ill fare, and gnaſhing and grating his teeth together, having nothing to put between them to keep them aſunder.—This, if you know it not already, I now tell you, to be the motive of Virro's treatment of you, when he ſends for you to ſup with him.

161. *A free man, &c.*] A gentleman at large—as we ſay—and think that you are a fit gueſt for a great man's table, and that, as ſuch, Virro invites you.

162. *He*

Captum te nidore ſuæ putat ille culinæ:
Nec malè conjectat: Quis enim tam nudus, ut illum
Bis ferat, Hetruſcum puero ſi contigit aurum,
Vel nodus tantùm, & ſignum de paupere loro?
Spes benè cœnandi vos decipit: ecce dabit jam
Semeſum leporem, atque aliquid de clunibus apri:
Ad nos jam veniet minor altilis: inde parato,
Intactoque omnes, & ſtricto pane tacetis.
Ille ſapit, qui te ſic utitur: omnia ferre
Si potes, & debes; pulſandum vertice raſo
Præbebis quandoque caput, nec dura timebis
Flagra pati, his epulis, & tali dignus amico.

162. *He thinks, &c.*] He knows you well enough, to ſuppoſe that you have no other view in coming but to gormandize, and that therefore the ſcent of his kitchen alone is what brings you to his houſe: in this he does not gueſs amiſs, for this is certainly the caſe. Nidor ſignifies the ſavour of any thing roaſted or burnt.

163. *For who ſo naked, &c.*] So deſtitute of all things, as after once being ſo uſed, would ſubmit to it a ſecond time? This plainly indicates your mean and ſordid motives for coming.

164. *If the Etruſcan gold, &c.*] The golden boſs, or bulla, brought in among the Romans by the Etrurians, was permitted, at firſt, only to the children of nobles: afterwards to all free-born. It was an ornament, made in the ſhape of an heart, and worne before the breaſt, to prompt them to the ſtudy of wiſdom—they left it off at the age of ſixteen. See Sat. xiii. l. 33.

165. *Only the nodus.*] A bulla or boſs of leather, a ſign or note of freemen, worne by the poorer ſort of children, and ſuſpended at the breaſt by a leathern thong.

The meaning of l. 164—5. ſeems to be, that no man, one ſhould think, could bear ſuch treatment a ſecond time, whatever ſituation of life he himſelf might be in, whether of a noble, or of a freedman's family.

166. *The hope of ſupping well deceives.*] Your love of gluttony gets the better of your reflection, and deceives you into a notion, that however ill-treated you may have been before, this will not happen again.

—— "*Lo, now he will give, &c.*] This is ſuppoſed to be their reaſoning upon the matter.

167. *An half-eaten hare.*] "Now," ſay they, "we ſhall "have

He thinks you are taken with the ſmell of his kitchen,
Nor does he gueſs badly: for who ſo naked, that would
Bear him twice if the Etruſcan gold befell him when a boy,
Or the nodus only, and the mark from the poor ſtrap? 165
The hope of ſupping well deceives you: "Lo—now he will give
"An half-eaten hare, or ſomething from the buttocks of a "boar:
"To us will now come the leſſer fat fowl"—then with prepared,
And untouched, and cut bread, ye are ſilent.
He is wiſe who uſes you thus: all things, if you can, 170
You alſo ought to bear: with a ſhaven crown you will ſome time
Offer your head to be beat, nor will you fear hard
Laſhes to endure, worthy theſe feaſts, and ſuch a friend.

"have ſet before us what Virro leaves of a hare—or part of the "haunches of a wild boar."

168. *The leſſer fat fowl.*] A fat hen or pullet—called minor altilis, as diſtinguiſhing theſe ſmaller dainties from the larger, ſuch as geeſe, &c.

—— *Then with prepared, &c.*] Then, with bread ready before you—which remains untouched, as you reſerve it to eat with the expected dainties, and ready cut aſunder into ſlices, or, as ſome, ready drawn out—metaph. from the drawing a ſword to be ready againſt an attack.

169. *Ye are ſilent.*] You wait in patient expectation of the good things which you imagine are coming to you.

170. *He is wiſe, &c.*] Mean while, Virro does wiſely; he treats you very rightly, by ſending none of his dainties to your part of the table; for if you can bear ſuch uſage repeatedly, you certainly deſerve to bear it.

171. *With a ſhaven crown, &c.*] q. d. You will ſoon be more abject ſtill; like ſlaves, whoſe heads are ſhaven, in token of their ſervile condition, you will ſubmit to a broken head; you'll not mind an hearty flogging.

173. *Worthy theſe feaſts, &c.*] Thus you will prove yourſelf deſerving of ſuch ſcurvy fare as you are inſulted with at Virro's table, and of juſt ſuch a patron as Virro to give it you.

END OF THE FIFTH SATIRE.

SATIRA

SATIRA VI.

ARGUMENT.

This Satire is almoſt twice the length of any of the reſt, and is a bitter invective againſt the fair ſex. The ladies of Rome are here repreſented in a very ſhocking light. The Poet

CREDO pudicitiam Saturno rege moratam
In terris, viſamque diu; cùm frigida parvas
Præberet ſpelunca domos, ignemque, Laremque,
Et pecus, & dominos communi clauderet umbrâ:
Silveſtrem montana torum cùm ſterneret uxor
Frondibus & culmo, vicinarumque ferarum
Pellibus; haud ſimilis tibi, Cynthia, nec tibi, cujus
Turbavit nitidos extinctus paſſer ocellos:
Sed potanda ferens infantibus ubera magnis,
Et ſæpe horridior glandem ructante marito.
Quippe aliter tunc orbe novo, cœloque recenti

Line 1. *Saturn.*] The ſon of Cœlum and Veſta. Under his reign, in Italy, the poets place the Golden Age, when the earth, not forced by plough or harrow, afforded all ſorts of grain and fruit, the whole world was common, and without incloſure.

2. *Was ſeen long.*] During the whole of the Golden Age.

3. *The houſehold god.*] Lar ſignifies a god, whoſe image was kept within the houſe, and ſet in the chimney, or on the hearth, and was ſuppoſed to preſide over and protect the houſe and land.

5. *The mountain-wife.*] Living in dens and caves of the mountains.

7. *Cynthia.*] Miſtreſs to the poet Propertius.

7—8. *Nor thee whoſe bright eyes, &c.*] Meaning Leſbia, miſtreſs to Catullus, who wrote an elegy on the death of her ſparrow. The poet mentions theſe ladies in contraſt with the ſimplicity of life and manners in antient times.

9. *Her great children.*] According to Heſiod, in the Golden

SATIRE VI.

ARGUMENT.

takes occaſion to perſuade his friend Urſidius Poſthumus from marriage, at the expence of the whole ſex. See Mr. DRYDEN's *Argument.*

I BELIEVE, that chaſtity, in the reign of Saturn, dwelt
Upon earth, and was ſeen long: when a cold den afforded
Small habitations, and fire, and the houſehold-god,
And incloſed the cattle, and their maſters, in one common ſhelter:
When the mountain-wife would make her rural bed
With leaves and ſtraw, and with the ſkins of the neighbouring
Wild beaſts: not like thee, Cynthia, nor thee, whoſe bright
Eyes a dead ſparrow made foul (with weeping):
But carrying her dugs to be drunk by her great children,
And often more rough than her huſband belching the acorn.
For then, in the new orb of earth, and recent heaven,

Age, men were accounted infants, and under the care of their mother, till near an hundred years old. Potanda well ſuits this idea, for ſuch might rather be ſaid to drink, than to ſuck.

10. *Belching the acorn.*] The firſt race of men were ſuppoſed to have fed on acorns; a windy kind of food.

So DRYDEN—

"And fat with acorns belch'd their windy food."

11. *Recent heaven.*] Cœlum, here, means the air, firmament, or atmoſphere.

Vivebant homines; qui rupto robore nati,
Compoſitique luto nullos habuere parentes.
Multa pudicitiæ veteris veſtigia forſan,
Aut aliqua extiterant, & ſub Jove, ſed Jove nondum
Barbato, nondum Græcis jurare paratis
Per caput alterius: cùm furem nemo timeret
Caulibus, aut pomis, ſed aperto viveret horto.
Paulatim deinde ad ſuperos Aſtræa receſſit
Hâc comite, atque duæ pariter fugêre ſorores.
Antiquum & vetus eſt, alienum, Poſthume, lectum
Concutere, atque ſacri Genium contemnere fulcri.
Omne aliud crimen mox ferrea protulit ætas:
Viderunt primos argentea ſæcula mœchos.
Conventum tamen, & pactum, & ſponſalia noſtrâ

12. *From a burſten oak.*] Antiquity believed men to have come forth from trees. So Virg. Æn. viii. 315.

Genſque virûm truncis & duro robore nata.

The notion came from their inhabiting the trunks of large trees, and from thence they were ſaid to be born of them.

13. *And compoſed out of clay.*] Or mud—by Prometheus, the ſon of Japetus, one of the Titans. See AINSW. Prometheus. So this poet, Sat. xiv. 35.

Et meliore luto finxit præcordia Titan.

See Sat. iv. 133, and note.

15. *Under Jupiter, &c.*] When Jove had driven his father Saturn into baniſhment, the Silver Age began, according to the poets. Jove was the ſuppoſed ſon of Saturn and Ops.

16. *Bearded.*] The moſt innocent part of the Silver Age was before Jove had a beard; for when once down grew upon his chin, what pranks he played with the female ſex are well known: iron bars and locks could not hold againſt his golden key. See Hor. Lib. iii. Ode xvi. 1—8.

17. *By the head of another.*] The Greeks introduced forms of ſwearing, not only by Jupiter, who was therefore called Ορκιος, but by other gods, and by men, by themſelves, their own heads, &c. Like Aſcanius, Æn. ix. 300.

Per caput hoc juro, per quod pater ante ſolebat.

18. *Lived*

Men lived otherwiſe—who, born from a burſten oak,
And compoſed out of clay, had no parents.
Perhaps many traces of chaſtity remained,
Or ſome, even under Jupiter, but Jupiter not as yet
Bearded; the Greeks not as yet prepared to ſwear
By the head of another: when nobody feared a thief
For his herbs, or apples, but lived with an open garden.
Then, by little and little, Aſtræa retired to the gods,
With this her companion, and the two ſiſters fled away together.
It is an old and antient practice, O Poſthumus, to violate the bed
Of another, and to deſpiſe the genius of the ſacred prop.
Every other crime the Iron Age preſently brought in,
The Silver Ages ſaw the firſt adulterers.
Yet a meeting, and a contract, and eſpouſals, in our

18. *Lived with an open garden.*] They had no need of incloſures to ſecure their fruits from thieves.

19. *Aſtræa.*] The goddeſs of juſtice, who, with many other deities, lived on earth in the Golden Age, but, being offended with men's vices, ſhe retired to the ſkies, and was tranſlated into the ſign Virgo, next to Libra, who holdeth her balance. See Ov. Met. Lib. i. l. 150.

20. *The two ſiſters.*] Juſtice and Chaſtity.

22. *Of the ſacred prop.*] Fulcrum not only denotes the prop which ſupports a bed (i. e. the bedſtead, as we call it) but, by ſynec. the couch or bed itſelf.

The poet is here deſcribing the antiquity of the ſin of adultery, or violation of the marriage bed.

—— *Genius.*] Signifies a good or evil dæmon, attending each man or woman at every time and place; hence, to watch over the marriage bed, and to preſerve it, or puniſh the violation of it.

23—4. *The Iron Age—the Silver Age.*] Of theſe, ſee Ovid. Met. Lib. i. Fab. iv. and v.

25. *Yet, &c.*] Here Juvenal begins to expoſtulate with his friend Urſidius Poſthumus on his intention to marry. You, ſays he, in theſe our days of profligacy, are preparing a meeting of friends, a marriage-contract, and eſpouſals. The word ſponſalia ſometimes denotes preſents to the bride.

Tempeſtate paras; jamque à tonſore magiſtro
Pecteris, & digito pignus fortaſſe dediſti.
Certè ſanus eras: uxorem, Poſthume, ducis?
Dic, quâ Tiſiphone? quibus exagitare colubris?
Ferre potes dominam ſalvis tot reſtibus ullam?
Cùm pateant altæ, caliganteſque feneſtræ?
Cùm tibi vicinum ſe præbeat Æmilius pons?
Aut ſi de multis nullus placet exitus; illud
Nonne putas melius, quòd tecum puſio dormit?
Puſio qui noctu non litigat: exigit à te
Nulla jacens illic munuſcula, nec queritur quòd
Et lateri parcas, nec, quantum juſſit, anheles.
Sed placet Urſidio lex Julia: tollere dulcem
Cogitat hæredem, cariturus turture magno,
Mullorumque jubis, & captatore macello.

26. *By a maſter barber.*] You have your hair dreſſed in the ſpruceſt manner, to make yourſelf agreeable to your ſweetheart.

27. *Pledge to the finger.*] The wedding-ring—this cuſtom is very antient.—See CHAMBERS—Tit. Ring.

28. *Once ſound (of mind).*] You were once in your ſenſes, before you took marriage into your head.

29. *What Tiſiphone?*] She was ſuppoſed to be one of the furies, with ſnakes upon her head inſtead of hair, and to urge and irritate men to furious actions.

30. *Any miſtreſs.*] A wife to domineer and govern.

—— *So many halters are ſafe.*] Are left unuſed, and therefore readily to be come at, and you might ſo eaſily hang yourſelf out of the way.

31. *Dizzening windows.*] Altæ caliganteſque—i. e. ſo high as to make one's head dizzy by looking down from them. Caligo -inis ſignifies ſometimes dizzineſs. See AINSW.

The poet inſinuates, that his friend might diſpatch himſelf by throwing himſelf out at window.

32. *Æmilian bridge.*] Built over the Tyber by Æmilius Scaurus, about a mile from Rome.

Urſidius might throw himſelf over this, and drown himſelf in the river.

34—7. In theſe four lines our poet is carried, by his rage againſt

Time you prepare: and already by a maſter barber
You are combed: and perhaps have given the pledge to the finger.
You certainly was once ſound (of mind). Do you, Poſthumus, marry?
Say, by what Tiſiphone, by what ſnakes are you agitated?
Can you bear any miſtreſs, when ſo many halters are ſafe?
When ſo many high and dizzening windows are open?
When the Æmilian bridge preſents itſelf near you?
Or if, of ſo many, no one death pleaſes you, do not you
Think it better to live as you now do?
With thoſe who have no nightly quarrels with you,
Who exact no preſents, nor complain that
You don't comply with all their unreaſonable deſires?
But the Julian law pleaſes Urſidius, he thinks
To bring up a ſweet heir, about to want a large turtle-fiſh,
And the creſts of mullets, and the inveigling market-place.

againſt the vicious females of his day, into an argument which ill ſuits with his uſual rectitude of thought, and which had better be obſcured by decent paraphraſe, than explained by literal tranſlation. See Sat. ii. l. 12, note.

38. *The Julian law.*] Againſt adultery. Vid. Sat. ii. 37. Urſidius delights himſelf to think that if he marries, the Julian law will protect the chaſtity of his wife.

39. *An heir.*] To his fortune and eſtate.

—— *About to want, &c.*] Now, at a time of life to be courted, as a ſingle man, he'll have no preſents of fiſh, and other dainties, from people who wiſh to ingratiate themſelves with him, in hopes of being his heirs. (Comp. Sat. v. l. 136—140.) This was very uſual, and the people who did it were called Captatores. See Sat. x. l. 202.—AINSW. Turtur.

40. *Inveigling market-place.*] Macellum—the market-place for fiſh and other proviſions, which were purchaſed by theſe flatterers to make preſents of to thoſe they wiſhed to in-

Quid fieri non poſſe putes, ſi jungitur ulla
Urſidio? ſi mœchorum notiſſimus olim
Stulta maritali jam porrigit ora capiſtro,
Quem toties texit periturum ciſta Latini?
Quid, quòd & antiquis uxor de moribus illi
Quæritur? O medici mediam pertundite venam:
Delicias hominis! Tarpeium limen adora
Pronus, & auratam Junoni cæde juvencam,
Si tibi contigerit capitis matrona pudici.
Paucæ adeò Cereris vittas contingere dignæ;
Quarum non timeat pater oſcula. necte coronam
Poſtibus, & denſos per limina tende corymbos.
Unus Iberinæ vir ſufficit? ocyùs illud
Extorquebis, ut hæc oculo contenta ſit uno.
Magna tamen fama eſt cujuſdam rure paterno

veigle; and this ſeems to be the reaſon of the word captatore being placed as an epithet to Macello in this line.

42. *Once the moſt noted of adulterers.*] From this it appears that Juvenal's friend, Urſidius, had been a man of very profligate character, a thorough debauchee, as we ſay.

43. *Now reaches, &c.*] A metaphor, taken from beaſts of burden, who quietly reach forth their heads to the bridle or halter.

44. *Cheſt of Latinus.*] The comedian Latinus played upon the ſtage the gallant to an adultereſs, who, being in the utmoſt danger, upon the unexpected return of her huſband, ſhe locked him up in a cheſt; a part, it ſeems, that had been often realized by Urſidius in his younger days.

45. *What.*] Sat. iii. l. 147, note.

—— *That a wife, &c.*] q. d. This we may ſay, that, moreover, he is mad enough to expect a chaſte wife.

46. *The middle vein.*] It was uſual to bleed mad people in what was called the vena media—or middle vein of the arm. Pertundite—lit. bore through.

Juvenal is for having Urſidius treated like a madman, not only for intending to marry, but eſpecially for thinking that he could find any woman of antient and chaſte morals.

47. *The Tarpeian threſhold.*] The Capitoline Hill, where there was a temple of Jupiter, was alſo called the Tarpeian Hill,

What think you may not come to paſs, if any woman
Be joined to Urſidius? If he, once the moſt noted of adulterers,
Now reach his fooliſh head to the marriage headſtall,
Whom, ſo often, ready to periſh, the cheſt of Latinus has concealed?
What (ſhall we ſay beſide?)—that a wife of antient morals too
Is ſought by him—O phyſicians, open the middle vein!
Delightful man! adore the Tarpeian threſhold
Prone, and ſlay for Juno a gilded heifer,
If a matron of chaſte life fall to your ſhare.
There are ſo few worthy to touch the fillets of Ceres,
Whoſe kiſſes a father would not fear. Weave a crown
For your gates, and ſpread thick ivy over your threſhold.
Does one man ſuffice for Iberina? you will ſooner that
Extort, that ſhe ſhould be content with one eye.
But there is great fame of a certain (girl) living at her father's

Hill, on account of Tarpeia, a veſtal virgin, who was there killed, and buried by the Sabines.

48. *For Juno a gilded heifer.*] Juno was eſteemed the patroneſs of marriage, and the avenger of adultery. Farnab. See Æn. iv. 59. To her was ſacrificed an heifer with gilded horns.

50. *To touch the fillets of Ceres.*] The prieſteſſes of Ceres were only to be of chaſte matrons; their heads were bound with fillets, and none but chaſte women were to aſſiſt at her feaſts.

51. *Whoſe kiſſes, &c.*] So lewd and debauched were the Roman women, that it was hardly ſafe for their own fathers to kiſs them.

52. *Weave a crown, &c.*] Upon wedding-days the common people crown'd their doors and door-poſts with ivy-boughs; but perſons of fortune made uſe of laurel, and built ſcaffolds in the ſtreets for people to ſee the nuptial ſolemnity. See l. 78.

53. *Does one man ſuffice for Iberina?*] i. e. For the woman you are going to marry.

Viventis: vivat Gabiis, ut vixit in agro;
Vivat Fidenis, & agello cedo paterno.
Quis tamen affirmat nil actum in montibus, aut in
Speluncis? adèo ſenuerunt Jupiter & Mars?
Porticibuſne tibi monſtratur fœmina voto
Digna tuo? cuneis an habent ſpectacula totis
Quod ſecurus ames, quodque inde excerpere poſſis?
Chironomon Ledam molli ſaltante Batyllo,
Tuccia veſicæ non imperat: Appula gannit
Sicut in amplexu: ſubitum & miſerabile longùm
Attendit Thymele; Thymele tunc ruſtica diſcit.
Aſt aliæ, quoties aulæa recondita ceſſant,
Et vacuo clauſoque ſonant fora ſola theatro,
Atque à plebeiis longè Megaleſia; triſtes
Perſonam, thyrſumve tenent, & ſubligar Accî.

56. *Gabii.*] A town of the Volſcians, about ten miles from Rome.

57. *Fidenæ.*] A city of Italy.

The poet means—"Let this innocent girl, who has ſuch a reputation for living chaſtly in the country, be carried to ſome town, as Gabii, where there is a concourſe of people, or to Fidenæ, which is ſtill more populous, and if ſhe withſtands the temptations which ſhe meets with there, then, ſays he, agello cedo paterno—I grant what you ſay about her chaſtity, while at her father's houſe in the country."

59. *Are Jupiter and Mars, &c.*] Juvenal alludes to the amours of theſe gods, as Jupiter with Leda, &c. Mars with Venus, the wife of Vulcan, &c. and hereby inſinuates that, even in the moſt remote ſituations, and by the moſt extraordinary and unlikely means, women might be unchaſte.

60. *In the Porticos.*] Theſe were a ſort of piazza, covered over to defend people from the weather, in ſome of which the ladies of Rome uſed to meet for walking—as ours in the Park, or in other public walks.

61. *The ſpectacles.*] Spectacula—the theatres, and other public places for ſhews and games.

63. *When Bathyllus, &c.*] This was ſome famous dancer, who repreſented the character and ſtory of Leda embraced by Jupiter in the ſhape of a ſwan—in this Bathyllus exhibited ſuch laſcivious geſtures as were very pleaſing to the country ladies here mentioned. Chironomon—ſee Sat. v. 121, and note.

66. *Thymele*

Country houſe: let her live at Gabii as ſhe lived in the
country.
Let her live at Fidenæ, and I yield the father's country ſeat.
But who affirms that nothing is done in mountains, or in
Dens? Are Jupiter and Mars grown ſo old?
Is there a woman ſhewn to you in the Porticos worthy
Your wiſh? have the ſpectacles, in all the benches,
That which you might love ſecurely, and what you might
pick out from thence?
When the ſoft Bathyllus dances the nimble Leda,
Tuccia can't contain herſelf: Appula whines
As if embraced: the quick, the languiſhing, Thymele
Long attends: then the ruſtic Thymele learns.
But others, as ſoon as the lock'd-up curtains ceaſe,
And the courts alone ſound, the theatre being empty and
ſhut up,
And the Megaleſian games, long from the Plebeian, ſad
They poſſeſs the maſk, or thyrſus, and ſaſh of Acciu.

66. *Thymele attends.*] Thymele pays the utmoſt and unwearied attention to the dances, as well to the quicker moons, as to the languiſhing expreſſions of diſtreſs.

—— *Learns.*] Becomes acquainted with all this, and practiſes accordingly.

67. *The locked-up curtains, &c.*] Aulæum—a piece of hanging, or curtain, as in the theatre. It may ſtand here for all the ornaments of the theatre, which were taken down and laid aſide when the ſeaſon came for the theatres to be ſhut up.

68. *The courts alone ſound.*] The courts of juſtice with the pleadings of the lawyers.

69. *The Megaleſian games, &c.*] The Megaleſian games were inſtituted by Junius Brutus, in honour of Cybele, the mother of the gods. The Plebeian games were inſtituted after in remembrance of the people's liberty, upon the expulſion of their kings, or for the reconciliation of the people after their ſeceſſion to Mount Aventine. See Sat. iii. 163, and note. The Megaleſian were celebrated in April, the Plebeian at the latter end of November: ſo that there was a long diſtance of time between them.

70. *Poſſeſs the maſk, &c.*] During this long vacation from public entertainments, theſe ladies divert themſelves with acting

Urbicus exodio riſum movet Atellanæ
Geſtibus Autonoës; hunc diligit Ælia pauper.
Solvitur his magno comœdi fibula. ſunt, quæ
Chryſogonum cantare vetent. Hiſpulla tragœdo
Gaudet: an expectas, ut Quintilianus ametur? 75
Accipis uxorem, de quâ citharœdus Echion
Aut Glaphyrus fiat pater, Ambroſiuſve choraules.
Longa per anguſtos figamus pulpita vicos:
Ornentur poſtes, & grandi janua lauro,
Ut teſtudineo tibi, Lentule, conopeo 80

ing plays, dreſſing themſelves in the garb of the actors. See DRYDEN.

70. *The thyrſus.*] A ſpear twiſted about with ivy, and proper to Bacchus, uſed by actors when they perſonated him.

—— *The ſaſh.*] Subligar—a ſort of clothing which the actors uſed to cover the lower parts of the body.

—— *Accius.*] The name of ſome famous tragedian.

71. *Urbicus.*] Some famous comedian or buffoon.

—— *Interlude.*] Exodio. See Sat. iii. l. 174, and note.

—— *Atellana.*] This ſort of interludes were called Atellan, from Atella, a city of the Oſci, where they were firſt invented.

72. *Autonoë.*] Autonoë was the daughter of Cadmus, and mother of Actæon, who was turned into a ſtag, and eaten by his own hounds. There was a play on this ſubject, in which, it may be ſuppoſed, that Antonoë was a principal character, probably the chief ſubject of the piece.

—— *Poor Ælia, &c.*] Some woman of the Ælian family which had fallen into decay and poverty.

73. *The button of the comedian.*] The fibula, here, denotes a circle of braſs, put on the young ſingers, ſo as to prevent commerce with women, which was reckoned to ſpoil their voice. The lewd women, here ſpoken of, were at a great expence to get this impediment taken off, that they might be intimate with theſe youths. See l. 378, note.

74. *Will forbid Chryſogonus.*] This was a famous ſinger, of whom the ladies were ſo fond, as to ſpoil his voice with their careſſes, ſo that they hindered his ſinging.

—— *Hiſpulla.*] Some great lady, famous for her lewdneſs with players, of which ſhe was very fond.

75. *Quintilian.*] A grave rhetorician, born at Caliguris, in Spain; he taught rhetoric at Rome, and was tutor to Juvenal. The meaning is—can it be expected, that any virtuous, grave, and

Urbicus moves laughter with the interlude of Atellana,
With the geſtures of Autonoë: poor Ælia loves him.
The button of the comedian is looſen'd for theſe at a great price. There are, who
Will forbid Chryſogonus to ſing. Hiſpulla rejoices
In a tragedian: do you expect that Quintilian can be loved?
You take a wife, by whom the harper Echion,
Or Glaphyrus, will become a father; or Ambroſius the piper.
Let us fix long ſtages thro' the narrow ſtreets,
Let the poſts be adorned, and the gate with the grand laurel,
That to thee, O Lentulus, in his vaulted canopy,

and ſober man, can be admired, when the women are ſo fond of ſingers, players, and ſuch low and profligate people?

76. *You take a wife, &c.*] The drift of this Satire is to prejudice Urſidius, Juvenal's friend, ſo much againſt the women, as to make him afraid to venture on marriage. Here the poet intimates, that, if Urſidius ſhould take a wife, ſhe will probably be gotten with child by ſome of the muſicians.

78—79. *Let us fix, &c.*] See before, l. 52, and note.

80. *Vaulted canopy,*] Teſtudineo conopeo. Teſtudineus—from teſtudo, ſignifies—of, belonging to, or like a tortoiſe, vaulted: for ſuch is the form of the upper ſhell.

Conopeum, from κωνωψ, a gnat. A canopy, or curtain, that hangs about beds, and is made of net-work, to keep away flies and gnats—an umbrella, a pavilion, a teſter over a bed; which, from the epithet teſtudineo, we muſt ſuppoſe to be in a vaulted form.

But, probably, here, we are to underſtand by conopeo the whole bed, ſynec. which, as the manner was among great people, ſuch as Urſidius appears to have been, had the poſts and props inlaid with ivory and tortoiſe-ſhell; ſo that, by teſtudineo, we are rather to underſtand the ornaments, than the form.

That the Romans inlaid their beds, or couches, with tortoiſe-ſhell, appears—Sat. xi. l. 94—5.

Qualis in oceani fluctu teſtudo natarat,
Clarum Trojugenis factura ac nobile fulcrum.

This more immediately refers to the beds, or couches, on which they lay at meals; but, if theſe were ſo ornamented, it

is

Nobilis Euryalum mirmillonem exprimat infans.
Nupta ſenatori comitata eſt Hippia Ludium
Ad Pharon & Nilum, famoſaque mœnia Lagi,
Prodigia, & mores urbis damnante Canopo.
Immemor illa domûs, & conjugis, atque ſororis,
Nil patriæ indulſit; ploranteſque improba gnatos,
Utque magis ſtupeas, ludos, Paridemque reliquit.
Sed quanquam in magnis opibus, plumâque paternâ,
Et ſegmentatis dormiſſet parvula cunis,
Contempſit pelagus; famam contempſerat olim,
Cujus apud molles minima eſt jactura cathedras:
Tyrrhenos igitur fluctus, latéque ſonantem

is reaſonable to ſuppoſe, by teſtudineo conopeo, we are to underſtand, that they extended their expence and luxury to the beds on which they ſlept; therefore, that this noble infant was laid in a magnificent bed—this heightens the irony of the word nobilis, as it the more ſtrongly marks the difference between the apparent and real quality of the child; which, by the ſumptuous bed would ſeem the offspring of the noble Urſidius, whereas, in fact, it would be the baſtard of a gladiator. Comp. l. 89, which ſhews, that the beds, or cradles, in which they laid their children, were richly ornamented.

80. *To thee, O Lentulus.*] The ſenſe is—that if Urſidius ſhould marry, and have a ſon, which is laid in a magnificent cradle, as the heir of a great family, after all, it will turn out to be begotten by ſome gladiator, ſuch as Euryalus, and bear his likeneſs.—He calls Urſidius by the name of Lentulus, who was a famous fencer, intimating, that, like the children of Lentulus, Urſidius's children would have a gladiator for their father. Exprimat—pourtray—reſemble.

82. *Hippia.*] Was the wife of Fabricius Veiento, a man of ſenatorial dignity in the time of Domitian. See Sat. iii. 185. Sat. iv. 113.—She left her huſband, and went away with Sergius, the gladiator, into Ægypt.

83. *Pharos.*] A ſmall iſland at the mouth of the Nile, where there was a lighthouſe to guide the ſhips in the night.

—— *Lagus.*] i. e. Alexandria; ſo called from Ptolemy, the ſon of Lagus, who ſucceeded Alexander, from which ſon of Lagus came the kingdom of the Lagidæ, which was overthrown, after many years, on the death of Cleopatra.

—— *Famous.*] Famoſa, infamous, as we ſpeak, for all manner of luxury and debauchery.

84. *Canopus*

The noble infant may expreſs the ſword-player Euryalus.
Hippia, married to a ſenator, accompany'd a gladiator
To Pharos and the Nile, and the famous walls of Lagus,
Canopus condemning the prodigies and manners of the city.
She, unmindful of her family, of her huſband, of her ſiſter,
Indulged not (a thought) to her country, and, wicked, her weeping children
Left, and, to aſtoniſh you the more, the games, and Paris.
But tho' in great riches, and paternal down,
And, when a little one, ſhe had ſlept in an embroider'd cradle,
She deſpiſed the ſea: ſhe had long ago contemn'd her character,
The loſs of which, is the leaſt of all things, among fine ladies:
The Tyrrhene waves therefore, and the widely-ſounding

84. *Canopus condemning.*] Even the city of Canopus, bad as it was, condemned, as prodigious and unuſual, the manners of the citizens at Rome.

87. *The games, and Paris.*] As if leaving her huſband, children, &c. were not ſo extraordinary as leaving the theatres, and Paris, a handſome young actor, who was probably no ſmall favourite of hers. This is a fine ſtroke of the poet, and exhibits a ſtrong idea of the profligacy of ſuch a woman's mind.

88. *In great riches.*] In the midſt of a profuſion of wealth.

—— *Paternal down.*] Pluma ſignifies a ſmall or ſoft feather—ſo, what we call down.—The poet is here deſcribing the tender, as well as coſtly manner, in which Hippia was brought up from a child; and, among other particulars, he here alludes to the ſoft and downy bed on which ſhe uſed to lie at her father's houſe. Notwithſtanding which, when the gratification of her luſt was in queſtion, ſhe could not only forget all this, but bid defiance to the boiſterous ſea, and contemn all its dangers and inconveniences.

91. *Among fine ladies.*] Molles cathedras—literally ſoft or eaſy chairs, in which the fine ladies uſed to be carried—a ſort of covered ſedan. Here uſed metonymically, for the ladies themſelves. See Sat. i. 65.—Or by cathedras, here, may be meant the ſtratæ cathedræ, or ſoft chairs, or couches, on which the fine ladies repoſed themſelves. Meton. for the ladies. See Sat. ix. 52, and note.

92. *The Tyrrhene waves, &c.*] The mare Tyrrhenum means that

Pertulit Ionium, conſtanti pectore, quamvis
Mutandum toties eſſet mare. Juſta pericli
Si ratio eſt, & honeſta, timent; pavidoque gelantur
Pectore, nec tremulis poſſunt inſiſtere plantis:
Fortem animum præſtant rebus, quas turpiter audent.
Si jubeat conjux, durum eſt conſcendere navim;
Tunc ſentina gravis; tunc ſummus vertitur aër.
Quæ mœchum ſequitur, ſtomacho valet: illa maritum
Convomit: hæc inter nautas & prandet, & errat
Per puppim, & duros gaudet tractare rudentes.
Quâ tamen exarſit formâ? quâ capta juventâ
Hippia? Quid vidit, propter quod ludia dici
Suſtinuit? nam Sergiolus jam radere guttur
Cœperat, & ſecto requiem ſperare lacerto.

that part of the Mediterranean Sea which waſhes the ſouthern part of Italy.

92. *The Ionian.*] Ionia was a country of Aſia the Leſſer, ſo called, along the coaſt of the Archipelago; the ſea which waſhed this coaſt was called Ionium Mare—the Ionian Sea.

93. *With a conſtant mind.*] Was quite firm in the midſt of all the dangers which ſhe underwent, and unmoved at the raging of the waves.

94. *The ſea ſo often to be changed.*] i. e. She was to ſail over ſo many different ſeas between Rome and Ægypt.

97. *In things that, &c.*] Juvenal here laſhes the ſex very ſeverely: he repreſents women as bold and daring in the purſuit of their vices—timorous and fearful of every thing where duty calls them. See Sat. viii. 165.

99. *The ſink, &c.*] Sentina—the hold or part of the ſhip where the pump is fixed, and where the bulge-water gathers together and putrifies.

—— *The top air, &c.*] Summus aër—the ſky ſeems to turn round over her head, and makes her giddy. All this can be complained of, as well as ſea-ſickneſs, and its effects, if with her huſband: but if with a gallant, nothing of this is thought of.

103. *She on fire, &c.*] But let us conſider a little the object of this lady's amorous flame—what ſort of perſon it was that ſhe was ſo violently fond of.

104. *To be called an actreſs.*] Ludia—properly ſignifies an actreſs, or woman who dances, or the like, upon the ſtage: it ſeems

Ionian ſhe bore, with a conſtant mind, altho'
The ſea was ſo often to be changed. If there be a juſt
And honeſt cauſe of danger, they fear: and are frozen with timorous
Breaſt, nor can they ſtand on their trembling feet:
They ſhew a dauntleſs mind in things that they ſhamefully adventure.
If the huſband command, it is hard to go aboard a ſhip;
Then the ſink of the ſhip is burthenſome—then the top air is turned round.
She that follows an adulterer, is well at her ſtomach: ſhe beſpews
Her huſband: this dines among the ſailors, and wanders
About the ſhip, and delights to handle the hard cables.
But with what a form was ſhe on fire? with what youth was
Hippia taken?—What did ſhe ſee, for the ſake of which to be called an actreſs
She endured? for Sergy to ſhave his throat already had
Begun, and to hope for reſt to his cut arm.

ſeems the feminine of ludius, which ſignifies a ſtage-player, or dancer, ſword-player, &c.—Ludia, here, is uſed by Juvenal, as denoting a ſtage-player's wife—which, Hippia, by going away with Sergius the gladiator, ſubjected herſelf to be taken for.

105. *Sergy.*] Sergiolus—the diminutive of Sergius, is uſed here, in deriſion and contempt, as ſatirizing her fondneſs for ſuch a fellow, whom probably ſhe might wantonly call her little Sergius, when in an amorous mood.

—— *To ſhave his throat.*] i. e. Under his chin. The young men uſed to keep their beards till the age of twenty-one; then they were ſhaved. Here the poet means, that Sergius was an old fellow; and when he ſays—"he had already begun to "ſhave"—he is to be underſtood ironically, not as meaning literally that Sergius now firſt begun this, but as having done it a great many years before.

106. *Reſt to his cut arm.*] He had been crippled in one of his

Præterea multa in facie deformia; ſicut
Attritus galeâ, mediiſque in naribus ingens
Gibbus, & acre malum ſemper ſtillantis ocelli.
Sed gladiator erat; facit hoc illos Hyacinthos:
Hoc pueris, patriæque, hoc prætulit illa ſorori,
Atque viro: ferrum eſt, quod amant: hic Sergius idem
Acceptâ rude cœpiſſet Veiento videri.
Quid privata domus, quid fecerit Hippia curas?
Reſpice rivales Divorum: Claudius audi
Quæ tulerit: dormire virum cùm ſenſerat uxor,
(Auſa Palatino tegetem præferre cubili,
Sumere nocturnos meretrix Auguſta cucullos,)
Linquebat, comite ancillâ non ampliùs unâ;
Et nigrum flavo crinem abſcondente galero,

his arms, by cuts received in prize-fighting, which could not add much to the beauty of his figure.

107. *Deformities in his face.*] The poet in this, and the two following lines, ſets forth the paramour of this lady in a moſt forbidding light, as to his perſon, the better to ſatirize the taſte of the women towards ſtage performers; as if their being on the ſtage was a ſufficient recommendation to the favour of the ſex, however forbidding their appearance might otherwiſe be.

108. *Galled with his helmet.*] Which, by often rubbing and wearing the ſkin off his forehead, had left a ſcarred and diſagreeable appearance.

—— *Midſt of his noſtrils, &c.*] Some large tumour, from repeated blows on the part.

109. *The ſharp evil, &c.*] A ſharp humour, which was continually diſtilling from his eyes—blear-eyed, as we call it—which fretted and disfigured the ſkin of the face.

110. *Hyacinths.*] Hyacinthus was a beautiful boy, beloved by Apollo and Zephyrus: he was killed by a quoit, and changed into a flower.—See AINSW.

113. *The wand accepted.*] The rudis was a rod, or wand, given to ſword-players, in token of their releaſe, or diſcharge, from that exerciſe.

—— *Had begun to ſeem Veiento.*] But this very Sergius, for whom this lady ſacrificed ſo much, had he received his diſmiſſion, and ceaſed to be a ſword-player, and left the ſtage, ſhe would have cared no more for, than ſhe did for her huſband Veiento.—Sergius would have ſeemed juſt as indifferent in her eyes.

Beſide many deformities in his face; as, galled
With his helmet, and in the midſt of his noſtrils a great
Wen, and the ſharp evil of his ever-dropping eye.
But he was a gladiator, this makes them Hyacinths.
This ſhe preferr'd to her children, her country, her ſiſter,
And her huſband: it is the ſword they love: but this very Sergius,
The wand accepted, had begun to ſeem Veiento.
Care you what a private family, what Hippia has done?
Conſider the rivals of the gods: hear what things
Claudius has ſuffered: the wife, when ſhe had perceived her huſband aſleep,
(The auguſt harlot daring to prefer a coarſe rug to the
Bed of ſtate, to take nocturnal hoods)
Left him, attended by not more than one maid-ſervant,
And a yellow peruke hiding her black hair,

114. *A private family.*] What happens in private families, or is done by private individuals, ſuch as Hippia, are, comparatively, hardly worth notice, when we look higher.

115. *The rivals of the gods.*] The very emperors themſelves are ſerved as ill as private huſbands are.

116. *Claudius.*] Cæſar, the ſucceſſor of Caligula.

—— *The wife, &c.*] Meſſalina, who, as here related, took the opportunity, when her huſband was aſleep, to go to the common ſtews, like a proſtitute.

117. *The auguſt harlot.*] Auguſtus was an imperial title, which the poet ſarcaſtically applies to this lewd empreſs—hence it may be rendered, The imperial harlot.

—— *A coarſe rug.*] See note on l. 121.

118. *The bed of ſtate.*] Palatino cubili—literally the Palatinian bed—i. e. the bed of her huſband in the royal palace, which was on Mount Palatine.

—— *Nocturnal hoods.*] Nocturnos cucullos—a ſort of hood, with which the women uſed to cover their heads when it rained. Meſſalina made uſe of ſomething of this kind to diſguiſe herſelf, when on her nightly expeditions.

120. *A yellow peruke.*] What the galerus was, is not very eaſy to define; but it ſeems (on this occaſion at leaſt) to have been ſomething of the peruke kind, and made with hair of a different colour from the empreſs's, the better to diſguiſe her.

Intravit calidum veteri centone lupanar,
Et cellam vacuam, atque suam; tunc nuda papillis
Constitit auratis, titulum mentita Lyciscæ,
Ostenditque tuum, generose Britannice, ventrem.
Excepit blanda intrantes, atque æra popposcit:
Mox lenone suas jam dimittente puellas,
Tristis abit; sed, quod potuit, tamèn ultima cellam
Clausit, adhuc ardens rigidæ tentigine vulvæ,
Et lassata viris, nondum satiata recessit;
Obscurisque genis turpis, fumoque lucernæ
Fœda, lupanaris tulit ad pulvinar odorem.
Hippomanes, carmenque loquar, coctumque venenum,

121. *Warm with an old patch'd quilt.*] It is probable, that the only piece of furniture in the cell was an old patched quilt, or rug, on which she laid herself down.—Or this may be understood to mean, that the stew was warm from the frequent concourse of lewd people there; and that Messalina carried with her some old tattered and patched garment, in which she had disguised herself, that she might not be known in her way thither. See Ainsw. Cento.

122. *Which was her's.*] As hired and occupied by her, for her lewd purposes.

123. *Lyciscæ.*] The most famous courtezan of those times, whose name was chalked over the chamber-door, where Messalina entertained her gallants.

124. *Thy belly, &c.*] i. e. The belly which bare thee.—Britannicus was the son of Claudius and Messalina.

131. *To the pillow.*] To the royal bed. Thus returning to her husband's bed, defiled with the reek and stench of the brothel.

132. *Philtres and charms.*] Hippomanes (from ἵππος, equus—and μαίνομαι, insanio) according to Virgil, signifies something which comes from mares, supposed to be of a poisonous nature, and used as an ingredient in venefic potions, mixed with certain herbs, and attended with spells, or words of incantation.

Hinc demùm hippomanes vero quod nomine dicunt
Pastores, lentum distillat ab inguine virus:
Hippomanes quod sæpè malæ legêre novercæ,
Miscueruntque herbas, & non innoxia verba.
G. iii. l. 280—3.

By

She enter'd the brothel warm with an old patched quilt,
And the empty cell which was hers; then ſhe ſtood naked
With her breaſts adorn'd with gold, ſhamming the name of Lyciſca,
And ſhows thy belly, O noble Britannicus.
Kind ſhe received the comers in, and aſked for money:
Preſently, the bawd now diſmiſſing his girls,
She went away ſad: but (which ſhe could) ſhe nevertheleſs
Laſt ſhut up her cell, ſtill burning with deſire,
And ſhe retired, weary, but not ſatiated with men:
And filthy with ſoiled cheeks, and with the ſmoke of the lamp
Dirty, ſhe carried to the pillow the ſtench of the brothel.
Shall I ſpeak of philtres and charms, or poiſon boiled,

By the account of this, in the third line of the above quotation, we may underſtand it, in this paſſage of Juvenal, to denote a part of a poiſonous mixture which ſtep-mothers adminiſtered to deſtroy their huſband's ſons, that their own might inherit.

But the hippomanes ſeems to be of two ſorts, for another is mentioned, Æn. iv. l. 515—16.

Quæritur & naſcentis equi de fronte revulſus,
Et matri præreptus amor——

This was ſuppoſed to be a lump of fleſh that grows in the forehead of a foal newly dropped, which the mare preſently devours, elſe ſhe loſes all affection for her offspring, and denies it ſuck.—See AINSW. Hippomanes, N° 3.—Hence Virgil calls it matris amor. This notion gave riſe to the vulgar opinion of its efficacy in love-potions, or philtres, to procure love. In this view of the word, it may denote ſome love-potions, which the women adminiſtered to provoke unlawful love. The word carmen, denotes a ſpell, or charm, which they made uſe of for the ſame purpoſe. Carmen, ſing. for carmina, plur.—ſynecdoche.

132. *Poiſon boiled.*] This ſignifies the moſt deadly and quickeſt poiſon, as boiling extracts the ſtrength of the ingredients, much more than a cold infuſion.

Privignoque datum? faciunt graviora coactæ
Imperio ſexûs, minimúmque libidine peccant.
Optima ſed quare Ceſennia teſte marito?
Bis quingenta dedit, tanti vocat ille pudicam:
Nec Veneris pharetris macer eſt, aut lampade fervet:
Inde faces ardent; veniunt à dote ſagittæ.
Libertas emitur: coram licèt innuat, atque
Reſcribat vidua eſt, locuples quæ nupſit avaro.
Cur deſiderio Bibulæ Sertorius ardet?
Si verum excutias, facies, non uxor amatur.
Tres rugæ ſubeant, & ſe cutis arida laxet,
Fiant obſcuri dentes, oculique minores;
" College ſarcinulas, dicet libertus, & exi;

133. *A ſon-in-law.*] To put him out of the way, in order to make room for a ſon of their own. See l. 628.

134. *The empire of the ſex, &c.*] i. e. That which governs, has the dominion over it. See imperium uſed in a like ſenſe. Virg. Æn. i. l. 142. q. d. What they do from luſt is leſs miſchievous than what they do from anger, hatred, malice, and other evil principles that govern their actions, and may be ſaid to rule the ſex in general.

135. *Ceſennia.*] The poet is here ſhewing the power which women got over their huſbands, by bringing them large fortunes; inſomuch, that let the conduct of ſuch women be what it might, the huſbands would gloſs it over in the beſt manner they could; not from any good opinion, or from any real love which they bare them, but the largeneſs of their fortunes, which they retained in their own diſpoſal, purchaſed this.

136. *She gave twice five hundred.*] i. e. She brought a large fortune of one thouſand ſeſtertia, which was ſufficient to bribe the huſband into a commendation of her chaſtity, though ſhe had it not. See Sat. i. l. 106, and note; and Sat. ii. l. 117, and note.

137. *Lean, &c.*] He never pined for love. Pharetris—lit. quivers.

—— *The lamp.*] Or torch of Cupid, or of Hymen.

138. *From thence the torches burn, &c.*] He glows with no other flame than what is lighted up from the love of her money—nor is he wounded with any other arrows than thoſe with which her large fortune has ſtruck him.

139. *Liberty is bought.*] The wife buys with her large fortune the privilege of doing as ſhe pleaſes, while the huſband ſells

And given to a ſon-in-law? they do worſe things, compelled
By the empire of the ſex, they ſin leaſt of all from luſt.
But why is Ceſennia the beſt (of wives) her huſband being witneſs?
She gave twice five hundred, for ſo much he calls her chaſte.
Nor is he lean from the ſhafts of Venus, nor does he glow with the lamp;
From thence torches burn; arrows come from her dowry.
Liberty is bought: tho' ſhe nod before (her huſband) and
Write an anſwer, ſhe is a widow, who, rich, hath married a miſer.
Why doth Sertorius burn with the deſire of Bibula?
If you examine the truth, the face, not the wife, is beloved.
Let three wrinkles come on, and her dry ſkin relax itſelf,
Let her teeth become black, and her eyes leſs—
"Collect together your bundles, the freedman will ſay, and "go forth:

ſells his liberty, ſo as not to dare to reſtrain her, even in her amours.

139. *Tho' ſhe nod.*] Innuat—give a hint by ſome motion or nod of her head, or make ſigns to a lover, even before her huſband's face.

140. *Write an anſwer, &c.*] Pen an anſwer to a billet-doux in the very preſence of her huſband. Comp. Sat. i. 55—7.

—— *She is a widow.*] She is to be conſidered as ſuch, and as reſponſible to nobody but to herſelf.

—— *A miſer.*] For he is too anxious about her money to venture diſobliging her by contradiction.

142. *The face, not the wife, &c.*] The poet is ſtill ſatirizing the female ſex. Having ſhewn that ſome women were only attended to for the ſake of their money, he here lets us ſee that others had no other inducement than exterior beauty. While this laſted, they were admired and favoured, as well as indulged in a kind of ſovereignty over the huſband; but when their beauty decayed, they were repudiated, turned out of doors, and others taken in their room.

145. *The freedman, &c.*] "Pack up your awls," ſays the huſband, now emancipated from his bondage to her beauty, by her loſs of it.

" Jam gravis es nobis, & ſæpè emungeris; exi
" Ocyùs, & propera; ſicco venit altera naſo."
Interea calet, & regnat, poſcitque maritum
Paſtores, & ovem Canuſinam, ulmoſque Falernas,
Quantulum in hoc? pueros omnes, ergaſtula tota,
Quodque domi non eſt, & habet vicinus, ematur.
Menſe quidem brumæ, cùm jam mercator Iaſon
Clauſus, & armatis obſtat caſa candida nautis,
Grandia tolluntur cryſtallina, maxima rurſùs

146. *You often wipe your noſe.*] From the rheum which diſtils from it—one ſymptom of old age.

147. *Another is coming, &c.*] Young and handſome, to ſupply your place, who has not your infirmities.

148. *In the mean time, &c.*] i. e. In the days of her youth and beauty.

—— *She is hot.*] She glows, as it were, with the rage of dominion over her huſband, which ſhe exerciſes—regnat.

—— *Demands of her huſband, &c.*] In ſhort, her huſband muſt ſupply her with every thing ſhe chuſes to fancy.

149. *Canuſian ſheep.*] Canuſium, a town of Apulia, upon the river Aufidus; it afforded the beſt ſheep, and the fineſt wool in Italy, which nature had tinged with a caſt of red.

—— *Falernan elms.*] The vines of Falernum uſed to grow round the elms, therefore elms here denote the vines, and ſo the wine itſelf—metonym. See Virg. G. i. l. 2.

150. *All boys.*] All ſorts of beautiful boys muſt be purchaſed to wait upon her.

—— *Whole workhouſes.*] Ergaſtula were places where ſlaves were ſet to work—here the word ſeems to denote the ſlaves themſelves, numbers of which (whole workhouſe-fulls) muſt be purchaſed to pleaſe the lady's fancy. See Ainsw. Ergaſtulum, N° 2.

151. *And her neighbour has.*] Whatſoever ſhe has not, and her neighbour has, muſt be purchaſed.

152. *The month of winter.*] Bruma—qu. breviſſima—the ſhorteſt day in the year, mid-winter—the winter ſolſtice;—this happens on the 21ſt of December—ſo that menſis brumæ means December. By ſynecdoche—winter.

—— *The merchant Jaſon.*] This is a fictitious name for a merchant, who goes through the dangers of the ſeas in all climates, for the ſake of gain. Alluding to Jaſon's dangerous enterprize after the golden fleece.

153. *Is ſhut up.*] At his own home, it not being a ſeaſon of the year to venture to ſea. So clauſum mare is a phraſe to denote the winter-time. Cic. See Ainsw.—Clauſus.

153. *The*

"You are now troubleſome to us, and often wipe your
"noſe, go forth
"Quickly—and make haſte—another is coming with a dry
"noſe."
In the mean time ſhe is hot, and reigns, and demands of
her huſband
Shepherds, and Canuſian ſheep, and Falernan elms.
How little (is there) in this? all boys, whole work-
houſes,
And what is not at home, and her neighbour has, muſt be
bought.
Indeed, in the month of winter, when now the merchant
Jaſon
Is ſhut up, and the white houſe hinders the armed ſailors,
Great cryſtals are taken up, and again large (veſſels)

153. *The white houſe.*] All the houſes covered with froſt and ſnow.

—— *Hinders.*] Prevents their going to ſea, from the inclemency of the ſeaſon.

—— *Armed ſailors.*] Armatis here means prepared for ſea—i. e. as ſoon as the weather will permit.

So Virg. Æn. iv. l. 289, 290.

Claſſem aptent taciti, ſocioſque ad litora cogant,
Arma parent.

Where we may ſuppoſe arma to ſignify the ſails, maſts, and other tackling of the ſhip. Arma nautica.

154. *Great cryſtals.*] Cryſtallina—large veſſels of cryſtal, which were very expenſive.

—— *Are taken up.*] Tolluntur.—How, from this word, many tranſlators and commentators have inferred, that this extravagant and termagant woman ſent her huſband over the ſeas, to fetch theſe things, at a time of year when they have juſt been told (l. 152—3.) that the merchants and ſailors did not venture to ſea, I cannot ſay—but by tolluntur, I am inclined to underſtand, with Mr. Dryden, that theſe things were taken up, as we ſay, on the credit of the huſband, who was to pay for them.

When winter ſhuts the ſeas, and fleecy ſnows
Make houſes white, ſhe to the merchant goes:
Rich chryſtals of the rock ſhe takes up there,
&c. &c. DRYDEN.

Myrrhina, deinde adamas notiſſimus, & Berenices
In digito factus pretioſior: hunc dedit olim
Barbarus inceſtæ; dedit hunc Agrippa ſorori,
Obſervant ubi feſta mero pede ſabbata reges,
Et vetus indulget ſenibus clementia porcis.
Nullane de tantis gregibus tibi digna videtur?
Sit formoſa, decens, dives, fœcunda, vetuſtos
Porticibus diſponat avos, intactior omni
Crinibus effuſis bellum dirimente Sabinâ:
(Rara avis in terris, nigroque ſimillima cygno)
Quis feret uxorem, cui conſtant omnia? malo

This is what is called in French—enlever de chez le marchand. Some have obſerved, that during the Saturnalia, a feaſt which was obſerved at Rome, with great feſtivity, for ſeven days in the month of December, there was a ſort of fair held in the porches of ſome of the public baths, where the merchants made up ſhops, or booths, and ſold toys and baubles. Vet. Schol. See Sigellaria. AINSW.

"*Tolluntur cryſtallina.*] i. e. Ex mercatoris officina elevantur a Bibula, ſolvente eo marito Sertorio." GRANG.

154—5. *Veſſels of myrrhe.*] Bowls to drink out of, made of myrrhe, which was ſuppoſed to give a fine taſte to the wine.—So Martial, Lib. xiv. Ep. cxiii.

Si calidum potas, ardenti myrrha Falerno:
Convenit, & melior fit ſapor inde mero.

155. *Berenice, &c.*] Eldeſt daughter of Herod Agrippa, king of Judæa, a woman of infamous lewdneſs. She was firſt married to Herod, king of Chalcis, her uncle, and afterwards ſuſpected of inceſt with her brother Agrippa. See Ant. Un. Hiſt. vol. x. p. 6, note E.

156. *Made more precious.*] The circumſtance of Berenice's being ſuppoſed to have received this diamond ring from her brother, and having worne it on her finger, is here hinted at, as increaſing its value in the eſtimation of this lewd and extravagant woman.

—— *A barbarian.*] The Romans, as well as the Greeks, were accuſtomed to call all people, but themſelves, barbarians.

158. *Their feſtival-ſabbaths barefoot.*] Meaning in Judæa, and alluding to Agrippa and his ſiſter's performing the ſacred rites of ſacrificing at Jeruſalem without any covering on their feet. This was cuſtomary, in ſome parts of the Jewiſh ritual,

Of myrrhe, then a famous adamant, and on the finger of
Berenice
Made more precious: this formerly a Barbarian gave,
This Agrippa gave to his inceſtuous ſiſter,
Where kings obſerve their feſtival-ſabbaths barefoot,
And an antient clemency is indulgent to old ſwine.
Does none from ſo great herds ſeem to you worthy?
Let her be handſome, decent, rich, fruitful: in porticos
Let her diſpoſe her old anceſtors, more chaſte
Than every Sabine, with diſhevelled hair, who put an end
to the war:
(A rare bird in the earth, and very like a black ſwan)—
Who could bear a wife that has all theſe? I'd rather,

to all the Jews—in imitation of Moſes at the buſh (ſee Exod. iii. 5, & ſeq.)—and is practiſed, on particular days, in the Jewiſh ſynagogues to this very time. Joſeph. Bel. Jud. Lib. ii. ſays of Berenice—"Queen Berenice, that ſhe might pay her "vows for the recovery of her health, came to Jeruſalem, and, "when the victims were ſlain according to cuſtom, with her "hair ſhaved, ſhe ſtood barefooted before the ſanctuary."

159. *Clemency indulgent to old ſwine.*] The ſwine in Judæa, ſays Tacitus, lived to be very old, as, by the law of Moſes, they were forbidden to be eaten, and conſequently they were not killed for that purpoſe.

160. *Herds.*] Numbers of ſuch ladies as I have mentioned, and of which ſo many are to be found.

161—2. *In porticos diſpoſe, &c.*] It was uſual for perſons of noble families to place images of their anceſtors in galleries, or porticos, about their houſes—ſo that the poet means here—let her be of high rank, as well as handſome, decent, &c.

163. *Than every Sabine, &c.*] The Sabines were a people of Italy, between the Umbrians and the Latins, famous for their gravity, ſobriety, and chaſtity. Of the rape of the Sabine women, ſee Ant. Univ. Hiſt. vol. xi. p. 283. This occaſioned a war between them and the Romans, which was put an end to by the intervention of the Sabine women, who, having laid aſide their ornaments, and put on mourning, one token of which was diſhevelling the hair, obtained a truce, after which a peace ſucceeded, and the Romans and Sabines became one people. Ib. p. 287.

164. *A rare bird, &c.*] A proverbial expreſſion. See Perſ. i. 46, alluding to the phœnix.

166. *A Ve-*

Malo Venuſinam, quàm te, Cornelia, mater
Gracchorum, ſi cum magnis virtutibus affers
Grande ſupercilium, & numeras in dote triumphos,
Tolle tuum, precor, Hannibalem, victumque Syphacem
In caſtris, & cum totâ Carthagine migra.
Parce, præcor, Pæan; & tu, Dea, pone ſagittas;
Nil pueri faciunt, ipſam configite matrem;
Amphion clamat: ſed Pæan contrahit arcum.
Extulit ergo gregem natorum, ipſumque parentem,
Dum ſibi nobilior Latonæ gente videtur,
Atque eadem ſcroſâ Niobe fœcundior albâ.
Quæ tanti gravitas? quæ forma, ut ſe tibi ſemper
Imputet? hujus enim rari, ſummique voluptas

166. *A Venuſian girl.*] Some poor plain country wench, from Venuſium, in Apulia.

—— *Cornelia.*] The mother of thoſe two mutinous tribunes, Caius and Tiberius Gracchus, daughter to Scipio Africanus, that conquered Hannibal and Syphax, king of Numidia, whoſe camp he burned, and ſubjected Carthage to the power of Rome, to which it firſt became tributary, and then was deſtroyed and raſed to the ground by Scipio Æmilianus.

168. *Great haughtineſs.*] The poet having before ſatirized the women, as not endowed with virtues ſufficient to make a man happy in marriage, here allows that it might be poſſible for a large aſſemblage of virtues to meet together; but yet all theſe might be ſpoiled and counteracted by the pride which might attend the perſon poſſeſſed of them.

169—70. *Your Hannibal—Syphax—Carthage.*] See note on l. 166.—i. e. If, as part of her merit, ſhe is to be for ever boaſting of the victories and triumphs of her ſons, and aſſuming a very high reſpect on thoſe accounts, her pride would make her troubleſome and intolerable: a poor country girl, who had none of theſe things to puff her up, would be far more eligible than even Cornelia herſelf, under ſuch circumſtances. In ſhort, Juvenal is not for allowing any ſuch thing as a woman without ſome bad fault or other.

171. *Pæan.*] Apollo—either from παιω, Gr. to ſtrike, becauſe he ſtruck and ſlew the Python with his arrows—or from παιων, a phyſician—medicus. Apollo was the fabled god of phyſic.

—— *Thou, goddeſs.*] Diana, who ſlew the ſeven daughters of Niobe, as Apollo ſlew the ſeven ſons. Niobe was the wife of Amphion, king of Thebes, by whom ſhe had ſeven ſons (according

Rather have a Venuſian (girl) than you, Cornelia, mother
Of the Gracchi, if, with great virtues, you bring
Great haughtineſs, and you number triumphs as part of
your dow'ry.
Take away, I pray, your Hannibal, and Syphax conquer'd
In his camp, and depart with the whole of Carthage.
" Spare, I pray, O Pæan; and thou, goddeſs, lay down
" thine arrows,
" The children do nothing; pierce the mother herſelf,"
Cries Amphion: but Apollo draws his bow,
And took off the herd of children, and the parent himſelf,
While Niobe ſeems to herſelf more noble than the race of
Latona,
And more fruitful than the white ſow.
What gravity—what beauty is of ſuch value, as that ſhe
ſhould always herſelf to you
Impute? for of this rare and higheſt good there is

cording to ſome, fourteen ſons) and ſeven daughters; of which, together with her high birth, ſhe grew ſo proud, as to ſlight the ſacrifices which the Theban women offered to Diana, comparing herſelf with Latona, and, becauſe ſhe had borne more children, even ſetting herſelf above her, which the children of Latona, Apollo and Diana, reſenting, he ſlew the males, together with the father, and ſhe the females; on which Niobe was ſtruck dumb with grief, and is feigned to have been turned into marble.

172. *The children do nothing, &c.*] To provoke thee.—The poet is here ſhewing, in this alluſion to the fable of Niobe and her children, that the pride of woman is ſuch, as not only to harraſs mankind, but even to be levelled at, and provoke, the gods themſelves, ſo as to bring ruin on whole families.

175. *More noble.*] On account of her birth, as the daughter of Tantalus, king of Corinth, or, according to ſome, of Phrygia, and as wife of Amphion.

176. *Than the white ſow.*] Found by Æneas near Lavinium, which brought thirty pigs at a litter, and which was to be his direction where to build the city of Alba. Virg. Æn. iii. 390—3. Æn. viii. 43—8.

177. *What gravity.*] Gravitas may here ſignify ſedateneſs, ſobriety of behaviour.

178. *Impute.*] i. e. That ſhe ſhould be always reckoning up her

Nulla boni, quoties animo corrupta ſuperbo
Plus aloës, quàm mellis, habet. Quis deditus autem
Uſque adeò eſt, ut non illam, quam laudibus effert,
Horreat? inque diem ſeptenis oderit horis?
Quædam parva quidem; ſed non toleranda maritis:
Nam quid rancidius, quàm quòd ſe non putat ulla
Formoſam, niſi quæ de Thuſcâ Græcula facta eſt?
De Sulmonenſi mera Cecropis? omnia Græcè;
Cùm ſit turpe minùs noſtris neſcire Latiné.
Hoc ſermone pavent; hoc iram, gaudia, curas,
Hoc cuncta effundunt animi ſecreta. Quid ultra?
Concumbunt Græcè—dones tamen iſta puellis:
Tune etiam, quam ſextus & octogeſimus annus
Pulſat, adhuc Græcè? non eſt hic ſermo pudicus
In vetulâ: quoties laſcivum intervenit illud,
ΖΩΗ ΚΑΙ ΨΥΧΗ, modò ſub lodice relictis

her good qualities to you, and ſetting them to your account, as if you were ſo much her debtor, on account of her perſonal accompliſhments, that you have no right to find fault with her pride and ill-humour. A metaphorical expreſſion, alluding to the perſon's imputing, or charging ſomething to the account of another, for which the latter is made his debtor.

180. *More of aloes than of honey.*] More bitter than ſweet in her temper and behaviour.

—— *Given up, &c.*] To his wife, ſo uxorious.

181. *As not to abhor, &c.*] Though he may be laviſh in her praiſes, in ſome reſpects, yet no man can be ſo blind to her pride and ill temper, as not to have frequent occaſion to deteſt her many hours in the day.

185. *From a Tuſcan, &c.*] The poet here attacks the affectation of the women, and their folly, in ſpeaking Greek inſtead of their own language. Something like our ladies affectation of introducing French phraſes on all occaſions. The Greek language was much affected in Rome, eſpecially by the higher ranks of people; and the ladies, however ignorant of their own language, were mighty fond of cultivating Greek, and affected to mix Greek phraſes in their converſation.

186. *A Sulmonian.*] Sulmo, a town of Peligni, in Italy, about ninety miles from Rome—it was the birth-place of Ovid.

—— *Athenian.*] Cecropis.—Athens was called Cecropia, from

No comfort, as often as, corrupted with a proud mind,
She has more of aloes, than of honey. But who is given up,
To ſuch a degree, as not to abhor her whom he extols
With praiſes, and hate her for ſeven hours every day?
Some things indeed are ſmall; but not to be borne by huſbands:
For what can be more fulſome, than that none ſhould think herſelf
Handſome, unleſs ſhe who from a Tuſcan becomes a Grecian?
From a Sulmonian, a mere Athenian? every thing in Greek;
Since it is leſs diſgraceful to our ladies to be ignorant of ſpeaking Latin.
In this dialect they fear, in this they pour forth their anger, joys, cares,
In this all the ſecrets of their minds. What beſide?
They proſtitute themſelves in Greek. Yet you may indulge thoſe things to girls:
But do you too, whoſe eighty-ſixth year
Beats, ſpeak Greek ſtill? This is not a decent dialect
In an old woman: as often as intervenes that wanton
Ζωη και ψυχη, words juſt now left under the coverlet

from Cecrops, who reigned in Attica, and was the firſt king of Athens. It may be ſuppoſed that the poet here means to ridicule ſome awkward country ladies, who, when they came to Rome, affected to ſpeak Greek with elegance.

188. *They fear, &c.*] Expreſs their fears, joys, anger, and, in ſhort, all their paſſions.

190. *To girls.*] This may be allowable, perhaps, in giddy girls—in them ſuch affectation may be forgiven.

192. *Beats.*] Pulſat—knocks at the door, as we ſay, or beats in the pulſe.

193—4. *That wanton* Ζωη, *&c.*] This was a wanton expreſſion—my life! my ſoul!—which the women affected to expreſs in Greek. See Mart. Lib. x. Epigr. lxviii. l. 5—8.

194. *Juſt now left, &c.*] The poet reproves the old women for expreſſing themſelves in public, or in a crowd of company (turbâ),

Uteris in turbâ: quod enim non excitat inguen
Vox blanda & nequam? digitos habet.—Ut tamen omnes
Subſidant pennæ (dicas hæc molliùs Æmo
Quanquam, & Carpophoro) facies tua computat annos.
Si tibi legitimis pactam, junctamque tabellis
Non es amaturus, ducendi nulla videtur
Cauſa; nec eſt quare cœnam & muſtacea perdas,
Labente officio, crudis donanda: nec illud,
Quod primâ pro nocte datur; cùm lance beatâ
Dacicus, & ſcripto radiat Germanicus auro.

(turbâ), in phraſes, which are made uſe of in the more private and retired ſcenes of laſciviouſneſs, from which theſe old women, if judged by their converſation, may be ſuſpected to have newly arrived.

196. *It has fingers.*] Is as provocative as the touch.

196—7. *All deſires, &c.*] Pennæ—lit. feathers. Metaph.—alluding to birds, ſuch as peacocks, &c. which ſet up their feathers when pleaſed, and have a gay appearance; but they preſently ſubſide on approach of danger, or of any diſlike. Thus, however, laſcivious words may tend to raiſe the paſſions, when uttered by the young and handſome; yet, from ſuch an old hag, they will have a contrary effect—all will ſubſide into calmneſs.

197. *Though you may ſay, &c.*] q. d. However you may excel in ſoftneſs of pronunciation, when you uſe ſuch phraſes, even Æmus and Carpophorus, the two Grecian comedians, whoſe fame is ſo great for their ſoft and tender manner of uttering laſcivious ſpeeches on the ſtage (ſee note on Sat. iii. l. 98.) yet fourſcore and ſix ſtands written on your face, which has at leaſt as many wrinkles as you are years old—a ſure antidote.

199. *Lawful deeds.*] Tabellis legitimis—by ſuch writings and contracts as were by law required—q. d. If, for the above reaſons, you are not likely to love any woman you marry—l. 200.

201. *Loſe.*] i. e. Throw away the expence of a marriage-entertainment.

—— *Bride-cakes.*] Muſtacea—were a ſort of cakes made of meal, aniſeed, cummin, and other ingredients, moiſtened with muſtum, new wine—whence probably their name;—they were of a carminative kind.—They were uſed at weddings. AINSW.

202. *To weak ſtomachs.*] To the gueſts who have raw and queaſy

You uſe in public: for what paſſion does not a ſoft and lewd
Word excite? It has fingers.—Nevertheleſs, that all
Deſires may ſubſide (though you may ſay theſe things ſofter
Than Æmus, and Carpophorus) your face computes your years.
If one, contracted, and joined to you by lawful deeds,
You are not about to love, of marrying there appears no
Cauſe, nor why you ſhould loſe a ſupper, and bride-cakes,
To be given to weak ſtomachs, their office ceaſing; nor that
Which is given for the firſt night, when the Dacic in the happy diſh,
And the Germanic ſhines with the inſcribed gold.

queaſy ſtomachs, in order to remove the flatulency and indigeſtion occaſioned by eating too copiouſly at the entertainment.

202. *Their office ceaſing.*] Labente officio.—It was ſo much reckoned a matter of duty to attend the marriage-entertainments of friends, that thoſe, who were gueſts on the occaſion, were ſaid ad officium venire. Labente officio here means the latter end of the feaſt, when the company was going to break up, their duty then almoſt being ended—it was at this period that the bride-cakes were carried about and diſtributed to the company. See Sat. ii. l. 132—5.

203. *The Dacic.*] Dacicus—a gold coin, having the image of Domitian, called Dacicus, from his conqueſt of the Dacians.

—— *The happy diſh.*] Alluding to the occaſion of its being put to this uſe.

204. *Germanic.*] This was alſo a gold coin with the image of Domitian, called Germanicus, from his conqueſt of the Germans. A conſiderable ſum of theſe pieces was put into a broad plate, or diſh, and preſented by the huſband to the bride on the weeding night, as a ſort of price for her perſon. This uſage obtained among the Greeks, as among the Jews, and is found among many eaſtern nations.—See Parkh. Heb. Lex. מוהר, N° 3.—Something of this kind was cuſtomary in many parts of England, and perhaps is ſo ſtill, under the name of dow-purſe.

—— *Inſcribed gold.*] i. e. Having the name and titles of the emperor ſtamped on it.

Si tibi ſimplicitas uxoria, deditus uni
Eſt animus: ſubmitte caput cervice paratâ
Ferre jugum: nullam invenies, quæ parcat amanti.
Ardeat ipſa licèt, tormentis gaudet amantis,
Et ſpoliis: igitur longè minùs utilis illi
Uxor, quiſquis erit bonus, optanduſque maritus.
Nil unquam invitâ donabis conjuge: vendes
Hâc obſtante nihil: nihil, hæc ſi nolit, emetur.
Hæc dabit affectus: ille excludetur amicus
Jam ſenior, cujus barbam tua janua vidit.
Teſtandi cùm ſit lenonibus, atque laniſtis
Libertas, & juris idem contingat arenæ,
Non unus tibi rivalis dictabitur hæres.
"Pone crucem ſervo:" "meruit quo crimine ſervus
"Supplicium? quis teſtis adeſt? quis detulit? audi,
"Nulla unquam de morte hominis cunctatio longa
"eſt."—

205. *Uxorious ſimplicity.*] So ſimply uxorious—ſo very ſimple as to be governed by your wife.

206. *Submit your head, &c.*] Metaph. from oxen who quietly ſubmit to the yoke. See l. 43, and note.

207. *Who can ſpare a lover.*] Who will not take the advantage of a man's affection for her to uſe him ill.

208. *Tho' ſhe ſhould burn, &c.*] Though ſhe love to diſtraction, ſhe takes delight in plaguing and plundering the man who loves her.

209—10. *Leſs uſeful to him, &c.*] The better huſband a man is, the more will ſhe tyrannize over him; therefore an honeſt man, who would make a good huſband, will find, that, of all men, he has the leaſt reaſon to marry, and that a wife will be of lèſs uſe to him than to a man of a different character.

213. *She.*] Hæc—this wife of yours.

—— *Will give affections.*] Direct your affections—dictate to you in what manner you ſhall reſpect, or ill-treat, your friends—whom you are to like, and whom to diſlike.

214. *Whoſe beard your gate hath ſeen.*] An old friend, who uſed always to be welcome to your houſe, ever ſince the time he had firſt a beard on his chin.

215. *To make a will, &c.*] q. d. Panders, prize-fighters, and gladiators, have liberty to make their wills as they pleaſe, but your wife will dictate yours, and name not a few of her paramours.

If you have uxorious ſimplicity, your mind is devoted
To her alone: ſubmit your head, with a neck prepared
To bear the yoke: you'll find none who can ſpare a lover.
Tho' ſhe ſhould burn, ſhe rejoices in the torments
And ſpoils of a lover: therefore a wife is by far leſs uſeful
To him, whoever will be a good and deſirable huſband.
You will never beſtow any thing againſt your wife's will:
you will ſell
Nothing if ſhe oppoſes: nothing, if ſhe be unwilling, will
be bought:
She will give affections: that friend will be ſhut out,
Now grown old, whoſe beard your gate hath ſeen.
When there is liberty to pimps and fencers to make a
will,
And the ſame right happens to the amphitheatre,
Not one rival only will be dictated as your heir.
"Set up a croſs for your ſlave:"—"for what crime has
"the ſlave deſerved
"Puniſhment? what witneſs is there? who accuſed?—
"hear—
"No delay is ever long concerning the death of a
"man."

paramours, your rivals, to enjoy your eſtate.—N. B. All the Romans, even the moſt inferior and moſt infamous ſort of them, had the power of making wills. DRYD.

216. *The amphitheatre.*] Arenæ—metonym. the gladiators belonging to it.

218. "*Set up, &c.*"] Crucifixion was the uſual way of putting ſlaves to death, and of this the maſters had the power—here the wife bids her huſband do it, only out of caprice.

—— "*For what crime, &c.*] The words of the huſband, remonſtrating againſt this piece of wanton barbarity.

219. "*Hear.*] Attend—mark what I ſay.

220. "*No delay, &c.*] Surely where the death of a fellow-creature is depending, the matter ſhould be well conſidered, and not haſtily tranſacted—no delay, for deliberation, ſhould be thought long.

" O demens, ita ſervus homo eſt? nil fecerit, eſto:
" Hoc volo, ſic jubeo, ſit pro ratione voluntas."
Imperat ergo viro: ſed mox hæc regna relinquit,
Permutatque domos, & flammea conterit: inde
Avolat, & ſpreti repetit veſtigia lecti.
Ornatas paulò antè fores, pendentia linquit
Vela domûs, & adhuc virides in limine ramos.
Sic creſcit numerus; ſic fiunt octo mariti
Quinque per autumnos: titulo res digna ſepulchri.
Deſperanda tibi ſalvâ concordia ſocru:

221. " *O madman, &c.*"] The words of the imperious wife, who inſiſts upon her own humour to be the ſole reaſon of her actions. She even ſtyles her huſband a fool, or madman, for calling a ſlave a man. She ſeems to deny the poor ſlave human nature and human feelings, ſuch is her pride and ſavage cruelty!

223. *She governs, &c.*] Therefore, in this inſtance, as in all others, it is plain that ſhe exerciſes a tyranny over her huſband.

—— *Leaves theſe realms.*] i. e. Her huſband's territories, over which ſhe ruled, in order to ſeek new conqueſts, and new dominion over other men.

224. *Changes houſes.*] She elopes from her huſband to others—and ſo from houſe to houſe, as often as ſhe choſe to change from man to man.

—— *Wears out her bridal veils.*] The flameum was a bridal veil, with which the bride's face was covered, during the marriage ceremony: it was of a yellow, or flame-colour—whence its name.

She divorced herſelf ſo often, and was ſo often married, that ſhe even wore out, as it were, her veil with the frequent uſe of it.

225. *She flies away, &c.*] The inconſtancy and lewdneſs of this woman was ſuch, that, after running all the lengths which the law allowed, by being divorced eight times, ſhe leaves her paramours, and even comes back again to the man whom ſhe firſt left.

—— *She ſeeks again.*] Traces back the footſteps which once led her from his bed.

226. *The doors adorned, &c.*] See before, l. 52, and note—i. e. She lives but a very ſhort time with each of her huſbands, quitting them, as it were, while the marriage garlands, veils, &c. were hanging about the doors.

228. *Eight huſbands in five years.*] The Roman law allowed eight divorces—beyond that, was reckoned adultery.

Of

" O madman!—ſo, a ſlave is a man! be it ſo—he has done
" nothing,
" This I will—thus I command—let my will ſtand as a
" reaſon."
Therefore ſhe governs her huſband: but preſently leaves
theſe realms,
And changes houſes, and wears out her bridal veils: from
thence
She flies away, and ſeeks again the footſteps of her deſpiſed
bed.
The doors, a little before adorned, the pendent veils
Of the houſe ſhe leaves, and the boughs yet green at the
threſhold.
Thus the number increaſes, thus eight huſbands are made
In five autumns—a matter worthy the title of a ſepul-
chre.
You muſt deſpair of concord while a ſtep-mother
lives:

Of theſe divorces Seneca ſays—De Beneficiis, c. xvi. " Does
" any body now bluſh at a divorce, ſince certain illuſtrious and
" noble women compute their years, not by the number of con-
" ſuls, but by the number of huſbands they have had?"

Tertullian ſays, Apol. c. vi. " Divorce was now looked upon
" as one fruit of marriage."

When Martial is ſatirizing Theleſina as an adultereſs, he re-preſents her as having exceeded the number of divorces allowed by law.

Aut minùs, aut certè non plus triceſima lux eſt,
Et nubit decimo jam Theleſina viro.
Quæ nubit toties, non nubit, adultera lege eſt.
Lib. vi. Ep. vii.

229. *The title of a ſepulchre.*] Such actions as theſe, like other great and illuſtrious deeds, are well worthy to be recorded by a monumental inſcription. Iron.—It was uſual, on the ſepulchres of women, to mention the number of huſbands to which they had been married.

230. *A ſtep-mother.*] The poet ſeems willing to ſet forth the female ſex, as bad, in every point of view.—Here he introduces one as a mother-in-law, diſturbing the peace of the family, carrying

Illa docet ſpoliis nudi gaudere mariti:
Illa docet, miſſis à corruptore tabellis,
Nil rude, nil ſimplex reſcribere: decipit illa
Cuſtodes, aut ære domat: tunc corpore ſano
Advocat Archigenem, oneroſaque pallia jactat.
Abditus intereà latet accerſitus adulter,
Impatiensque moræ ſilet, & præputia ducit.
Scilicet expectas, ut tradat mater honeſtos,
Aut alios mores, quàm quos habet? utile porrò
Filiolam turpi vetulæ producere turpem.

Nulla ferè cauſa eſt, in quâ non fœmina litem
Moverit. accuſat Manilia, ſi rea non eſt.
Componunt ipſæ per ſe, formantque libellos,
Principium atque locos Celſo dictare paratæ.

rying on her daughter's infidelity to her huſband, and playing tricks for this purpoſe.

231. *She teaches.*] Inſtructs her daughter.

—— *To plunder, &c.*] Till the poor huſband is ſtripped of all he has.

232. *A corrupter.*] A gallant who writes billets-doux, in order to corrupt her daughter's chaſtity.

233. *Nothing ill bred or ſimple.*] To ſend no anſwers that can diſcourage the man from his purpoſe, either in point of courteſy or contrivance.

233—4. *She deceives keepers, &c.*] She helps on the amour with her daughter, by either deceiving, or bribing, any ſpies which the huſband might ſet to watch her.

235. *Archigenes.*] The name of a phyſician.—The old woman ſhams ſick, and, to carry on the trick, pretends to ſend for a phyſician, whom the gallant is to perſonate.

—— *Throws away the heavy clothes.*] Pretending to be in a violent fever, and not able to bear the weight and heat of ſo many bed-clothes.

236. *Mean while, &c.*] The old woman takes this opportunity to ſecrete the adulterer in her apartment, that, when the daughter comes, under a pretence of viſiting her ſick mother, he may accompliſh his deſign.

238. *A mother ſhould infuſe, &c.*] It is not very likely that ſuch a mother ſhould bring up her daughter in any better principles than her own.

239. *It is profitable, &c.*] Since, by having a daughter as baſe

She teaches to rejoice in the plunder of the ſtripped huſband:
She teaches, to letters ſent by a corrupter,
To write back nothing ill bred or ſimple: ſhe deceives
Keepers, or quiets them with money. Then, while in health,
She ſends for Archigenes, and throws away the heavy clothes.
Mean while the ſent-for adulterer lies hidden,
Is ſilent, impatient of delay, and prepares for the attempt.
But do you expect that a mother ſhould infuſe honeſt
Morals, or other than what ſhe has herſelf? moreover, it is profitable
For a baſe old woman to bring up a baſe daughter.
There is almoſt no cauſe in which a woman has not ſtirr'd up
The ſuit. Manilia accuſes, if ſhe be not the accuſed.
They by themſelves compoſe, and form libels,
Prepared to dictate to Celſus, the beginning, and the places.

baſe as herſelf, ſhe has opportunities of getting gain, and profit, by aſſiſting in her proſtitution, being well fee'd by her gallants.—He next attacks the litigiouſneſs of women.

241. *Almoſt no cauſe.*] No action at law, which a woman has not fomented. If ſhe be not defendant, ſhe will be plaintiff, l. 242.

242. *Manilia, &c.*] An harlot, whom Hoſtilius Mancinus, the Curule Ædile, proſecuted for hitting him with a ſtone.

243. *Compoſe and form libels.*] The libelli in the courts of law at Rome, ſeem to anſwer to thoſe pleadings among us, which are drawn up in writing by ſkilful lawyers on the part of the complainant. In our civil-law-courts the term libellus is ſtill in uſe, and anſwers to a declaration at common law, which contains the complaint.

244. *Celſus, &c.*] He was a noble orator and eminent lawyer: he left behind him ſeven books of inſtitutes, all written by himſelf. The women had the impudence to think that they could direct him in the management of a cauſe; viz.

—— *The beginning.*] i. e. How to open it—the exordium.

—— *The places.*] The ſedes argumenti, or parts of the libel from which the arguments were taken, and on which they were

Endromidas Tyrias, & fœmineum ceroma
Quis neſcit? vel quis non vidit vulnera pali,
Quem cavat aſſiduis ſudibus, ſcutoque laceſſit?
Atque omnes implet numeros; digniſſima prorsùs,
Florali matrona tubâ; niſi ſi quid in illo
Pectore plus agitet, veræque paratur arenæ.
Quem præſtare poteſt mulier galeata pudorem,
Quæ fugit à ſexu, & vires amat? hæc tamen ipſa
Vir nollet fieri: nam quantula noſtra voluptas!
Quale decus rerum, ſi conjugis auctio fiat,
Balteus, & manicæ, & criſtæ, cruriſque ſiniſtri

grounded, were called loci—ſo that they not only dictated to Celſus how to open a cauſe, but how to argue and manage it.

245. *The Tyrian rugs, &c.*] Women had the impudence to practiſe fencing, and to anoint themſelves with the ceroma, or wreſtler's oil—like them they put on the endromidæ, or rugs, after their exerciſe, to keep them from catching cold; but, to ſhew their pride, they were dyed in Tyrian purple.

246. *The wounds of the ſtake.*] This was the exerciſe of the palaria, uſed by the ſoldiers in their camp, but now practiſed by impudent women. The palus was a ſtake fixed in the ground, about ſix feet high, at which they went through all the fencers art, as with an enemy, by way of preparation to a real fight.

247. *She hollows, &c.*] By fencing at this poſt they wore hollow places in it, by the continual thruſts of their weapons againſt it, which were ſwords made of wood, with which the ſoldiers and prize-fighters practiſed the art of fencing (as we do now with foils)—theſe were uſed by theſe maſculine ladies.

—— *And provokes with the ſhield.*] Preſenting their ſhields to the poſt as to a real enemy, and as if provoking an attack.

248. *Fills up all her parts.*] Omnes implet numeros.—This phraſe may be underſtood—"goes through all the motions incident to the exerciſe."

249. *The Floralian trumpet.*] The Floral games, which were celebrated in honour of the goddeſs Flora, were exhibited by harlots with naked impudence, who danced through the ſtreets to the ſound of a trumpet.

250. *In that breaſt of hers.*] Unleſs ſhe carry her impudence into another channel, and, by theſe preparations, mean ſeriouſly to engage upon the theatre; otherwiſe one ſhould think that ſhe was preparing to enter the liſts with the naked harlots in the feaſts of Flora.

251. *An*

The Tyrian rugs, and the female ceroma,
Who knows not? or who does not ſee the wounds of the ſtake,
Which ſhe hollows with continual wooden-ſwords, and provokes with the ſhield?
And fills up all her parts; altogether a matron moſt worthy
The Floralian trumpet; unleſs ſhe may agitate ſomething more
In that breaſt of hers; and be prepared for the real theatre.
What modeſty can an helmeted woman ſhew,
Who deſerts her ſex, and loves feats of ſtrength? yet ſhe herſelf
Would not become a man: for how little is our pleaſure!
What a fine ſhew of things, if there ſhould be an auction of your wife's,
Her belt, her gauntlets, and creſts, and the half covering

251. *An helmeted woman.*] Who can ſo far depart from the decency and modeſty of her ſex as to wear an helmet.

252. *Feats of ſtrength.*] Maſculine exerciſes.

253. *How little is our pleaſure!*] In intrigues, comparatively with that of the women—therefore, though ſuch women deſert their ſex, yet they would not change it.

254. *What a fine ſhew of things, &c.*] Decus rerum—how creditable—what an honour to her huſband and family, to have a ſale of the wife's military accoutrements, and the whole inventory to conſiſt of nothing but warlike attire!

255. *Her belt.*] Balteus ſignifies the ſword-belt worne by ſoldiers and prize-fighters.

—— *Her gauntlets.*] A ſort of armed glove to defend the hand.

—— *Creſts.*] The creſts which were worne on the helmets, made of tufts of horſe-hair, or plumes of feathers.

—— *The half covering, &c.*] The buſkin, with which the lower part of the left leg was covered, as moſt expoſed; as in thoſe days the combatants put forth the left leg when they engaged an enemy, and therefore armed it half-way with a ſtout buſkin to ward off the blows to which it was liable—the upper part was covered by the ſhield. So Farnaby, and Jo. Britannicus.

Dimidium tegmen: vel ſi diverſa movebit
Prælia, tu felix, ocreas vendente puellâ.
Hæ ſunt, quæ tenui ſudant in cyclade, quarum
Delicias & panniculus bombycinus urit.
Aſpice, quo fremitu monſtratos perferat ictus,
Et quanto galeæ curvetur pondere; quanta
Poplitibus ſedeat; quàm denſo faſcia libro;
Et ride, ſcaphium poſitis cùm ſumitur armis.
Dicite vos neptes Lepidi, cæcive Metelli,
Gurgitis aut Fabii, quæ ludia ſumpſerit unquam

cus. But this ſeems contrary to what Virgil ſays, Æn. vii. l. 689—90, of the Hernicians—

——Veſtigia nuda ſiniſtri
Inſtituêre pedis; crudus tegit altera pero.

256. *If ſhe will ſtir up, &c.*] If, inſtead of the exerciſes above deſcribed, ſhe chuſes other kinds of engagements, as thoſe of the Retiarii or Mirmillones, who wore a ſort of boots on their legs, it would, in ſuch a caſe, make you very happy to ſee your wife's boots ſet to ſale.

257. *Theſe are the women, &c.*] He here ſatirizes the women, as complaining under the preſſure of their light women's attire, and yet, when loaded with military arms, were very contented. In ſhort, when they were doing wrong, nothing was too hard for them; but when they were doing right, every thing was a burden. See before, l. 94—102.

259. *Burns.*] Juvenal, in the preceding line, ſays that they ſweat in a thin mantle, cyclade (made, perhaps, of light linen)—but here, that they complain they are quite on fire if they have a little ſilk on. Delicias means, lit. delights—by which we may underſtand their perſons, in which they delighted, and which were alſo the delights of men—q. d. their charms.

260. *With what a noiſe.*] By this it ſhould ſeem probable, that the cuſtom of making their thruſts at the adverſary, with a ſmart ſtamp of the foot, and a loud—"Hah"—was uſual, as among us. Theſe ſeem alluded to here, as inſtances of the indelicacy of theſe female fencers.

—— *She can convey.*] Perfero—ſignifies to carry, or convey to a deſigned perſon or place—hence, perferre ictus may be a technical expreſſion for a fencer's making his thruſt, by which he conveys the hit or ſtroke to his adverſary.

—— *The ſhewn hits.*] Monſtratos ictus—i. e. the artificial hits which have been ſhewn her by the fencing-maſter who taught her.

261. *How*

Of her left leg? or, if ſhe will ſtir up different battles,
Happy you, your wench ſelling her boots.
Theſe are the women who ſweat in a thin gown, whoſe
Delicate bodies even a little piece of ſilk burns.
Behold, with what a noiſe ſhe can convey the ſhewn hits,
And with what a weight of helmet ſhe can be bent; how great
She can ſit on her hams; her ſwathe with how thick a fold:
And laugh, when, her arms laid down, ſhe takes the woman's attire.
Say, ye grand-daughters of Lepidus, or of blind Metellus,
Of Fabius Gurges, what actreſs ever took

261. *How great.*] How firmly—how dexterouſly—with what an air.

262. *On her hams.*] She ſquats upon her hams, to avoid the blow which is made at her.

—— *Her ſwathe, &c.*] Faſcia—ſignifies a ſwathe, band, or roller, which the men uſed on their thighs and legs, inſtead of breeches. AINSW. Such, on theſe occaſions, were worne by theſe women.

—— *A fold.*] Libro—quaſi Volumine. They could complain when dreſſed like women, though in the thinneſt attire; but when they engaged in theſe indecent and improper exerciſes, nothing was thought cumberſome.

264. *Ye grand-daughters of Lepidus.*] The poet here intimates how much worſe the women were grown, ſince the days of the great men here mentioned, who brought up their daughters to imitate their own ſevere and grave manners; not to expoſe themſelves, like the women in more modern times; and doubtleſs, it may be ſuppoſed, that the daughters of theſe reſpectable perſons brought up theirs as they had been educated themſelves.

By Lepidus is, here, meant—Æm. Lepidus, who was choſen by the cenſors chief of the ſenate—he was twice conſul, Pont. Maximus, and colleague with Fulvius Flaccus, as cenſor.

—— *Blind Metellus.*] Who, when the temple of Veſta was on fire, loſt his eyes in ſaving the palladium from the flames. See Sat. iii. l. 139, and note.

265. *Fabius Gurges.*] The ſon of Q. Fabius the cenſor; he fined ſome matrons for the crime of adultery, and with the money built a temple to Venus.—He was very extravagant when young,

Hos habitus? quando ad palum gemat uxor Aſylli?
Semper habet lites, alternaque jurgia lectus,
In quo nupta jacet: minimùm dormitur in illo.
Tunc gravis illa viro, tunc orbâ tigride pejor,
Cum ſimulat gemitus occulti conſcia facti,
Aut odit pueros, aut fictâ pellice plorat
Uberibus ſemper lachrymis, ſemperque paratis
In ſtatione ſuâ, atque expectantibus illam,
Quo jubeat manare modo: tu credis amorem;
Tu tibi tunc, curruca, places, fletumque labellis
Exſorbes; quæ ſcripta, & quas lecture tabellas,
Si tibi zelotypæ retigantur ſcrinia mœchæ!
Sed jacet in ſervi complexibus, aut equitis: dic,
Dic aliquem, ſodes hîc, Quintiliane, colorem.

young, and his expences almoſt ſwallowed up his fortune—hence he was named Gurges; but he afterwards grew ſober, frugal, and an example of virtue.

265. *What actreſs, &c.*] Ever had ſo much impudence as to habit and exerciſe herſelf in the manner theſe matrons do? See l. 104, and note.

266. *The wife of Aſyllus.*] Aſyllus was a famous gladiator and prize-fighter; but when did his wife ever behave as theſe ladies do, fencing at a poſt, habited like men, and puſhing at the mark with the ſame noiſe as the men make?

267. *The bed, &c.*] Here the poet touches on what we call a curtain-lecture.

269. *A bereaved tigreſs.*] A tigreſs robbed of her whelps, than which nothing can be ſuppoſed more fierce and terrible. Comp. Prov. xvii. 12. Hoſ. xiii. 8.

270. *Of an hidden fact.*] Some ſecret adultery of her own—in this caſe ſhe pretends ſome charge againſt her huſband of the like kind.

271. *Hates the ſervants.*] Pueros—pretends to be angry at them, as having miſbehaved towards her, or perhaps as privy to their maſter's amours.

—— *A miſtreſs pretended.*] Pretends that her huſband keeps ſome other woman.

273. *In their ſtation, &c.*] A metaphor taken from the order in which ſoldiers ſtand ready to obey the commands of their officers—ſo her tears wait upon her will, and flow as, and when, ſhe pleaſes.

273. *Waiting*

Theſe habits? when would the wife of Aſyllus groan at a poſt?
The bed has always ſtrifes, and alternate quarrels,
In which a wife lies: there is little ſleep there.
Then ſhe is grievous to her huſband, then worſe than a bereaved tigreſs,
When, conſcious of an hidden fact, ſhe feigns groans,
Or hates the ſervants, or, a miſtreſs being pretended, ſhe weeps
With ever fruitful tears, and always ready
In their ſtation, and waiting for her,
In what manner ſhe may command them to flow: you think (it) love—
You then, O hedge-ſparrow, pleaſe yourſelf, and ſuck up the tears
With your lips: what writings and what letters would you read
If the deſks of the jealous ſtrumpet were opened!—
But ſhe lies in the embraces of a ſlave, or of a knight; "Tell,
"Tell us, I pray, here, Quintilian, ſome colour."—

273. *Waiting for her, &c.*] Entirely attending her pleaſure—waiting her direction.

274. *You think (it) love—*] That it is all out of pure fondneſs and concern for you.

275. *Hedge-ſparrow.*] The poor cuckold, Juvenal calls carruca, or hedge-ſparrow, becauſe that bird feeds the young cuckows that are laid in its neſt. So the cuckold muſt bring up other people's children.

—— *Suck up the tears,*] Kiſs them off her cheeks, and pleaſe yourſelf with thinking that all this is from her paſſion for you.

276. *What writings, &c.*] What a fine diſcovery of billets-doux and love-letters would be made, if the cabinet of this ſtrumpet were to be opened, who all this while is endeavouring to perſuade you that ſhe is jealous of you, and that ſhe grieves as an innocent and injured woman.

278. *She lies in the embraces, &c.*] Suppoſe her actually caught in the very act.

279. *Tell us, Quintilian, ſome colour.*] O thou great maſter of language

Hæremus: dic ipſa: olim convenerat, inquit,
Ut faceres tu quod velles; necnon ego poſſem
Indulgere mihi: clames licèt, & mare cœlo
Confundas, homo ſum. Nihil eſt audacius illis
Deprênſis: iram atque animos à crimine ſumunt.
Unde hæc monſtra tamen, velquo de fonte requiris?
Præſtabat caſtas humilis fortuna Latinas
Quondam, nec vitiis contingi parva ſinebat
Tecta labor, ſomnique breves, & vellere Thuſco
Vexatæ, duræque manus, ac proximus urbi
Hannibal, & ſtantes Collinâ in turre mariti.
Nunc patimur longæ pacis mala: ſævior armis
Luxuria incubuit, victumque ulciſcitur orbem.

language and oratory, tell us, if you can, ſome colour of an excuſe for ſuch behaviour. See Sat. vii. 155.

280. "*We ſtick faſt.*"] Even Quintilian himſelf is at a loſs. "We orators (Quintilian is ſuppoſed to anſwer) have nothing "to ſay in excuſe for ſuch a fact."

—— "*Say yourſelf.*"] Though none other could attempt to excuſe or palliate ſuch actions, yet women have impudence and preſence of mind enough to find ſome method of anſwering—"So pray, madam, let us hear what you can ſay for yourſelf."

283. "*I am a woman.*"] Homo ſum:—Homo is a name common to us both, and ſo are the frailties of human nature; hence, having agreed mutually to do as we liked, you have no right to complain.—Though you ſhould bawl your heart out, and turn the world topſy-turvy, I can ſay no more. Comp. Sat. ii. 25, and note.

284. *Anger.*] To reſent reproofs.

—— *Courage.*] To defend what they have done.

So that, though, while undiſcovered, they may affect a decent appearance, yet, when once diſcovered, they keep no meaſures with decency, either as to temper or behaviour.

285. *Do you aſk whence, &c.*] The poet is now about to trace the vice and profligacy of the Roman women to their true ſource—viz. the baniſhment of poverty, labour, and induſtry, and the introduction of riches, idleneſs, and luxury. So the prophet Ezek. xvi. 49, concerning the profligacy of the Jewiſh women.

288. *Short of ſleep.*] Up early and down late, as we ſay.

—— *The Tuſcan fleece.*] The wool which came from Tuſcany, which was manufactured at Rome by the women.

289. *Hannibal*

"We ſtick faſt:"—"ſay yourſelf;" "formerly it was
"agreed (ſays ſhe)
"That you ſhould do what you would; and I alſo might
"Indulge myſelf: though you ſhould clamour, and con-
"found
"The ſea with heaven, I am a woman." Nothing is more bold
Than they are when diſcovered, they aſſume anger and courage from their crime.
Do you aſk—whence theſe monſtrous things, or from what ſource?
An humble fortune rendered the Latin women chaſte
Formerly: nor did labour ſuffer their ſmall houſes
To be touched with vices. Short of ſleep, and with the Tuſcan fleece
Their hands chafed and hard, and Hannibal very near the city,
And their huſbands ſtanding in the Colline tow'r.
Now we ſuffer the evils of a long peace: more cruel than arms,
Luxury hath invaded us, and avenges the conquer'd world.

289. *Hannibal near the city, &c.*] This great Carthaginian general marched his army ſo nigh to Rome, that he encamped it within three miles of the city, which obliged the citizens to keep conſtant guard.

290. *The Colline tower.*] One of the gates of Rome was on an hill, and therefore called Porta Collina—here was probably ſome tower, or other fortification, which, when an enemy was near, was garriſoned by the Roman people, ſome of which were conſtantly on duty. This made them ſober and diligent.

292. *Hath invaded us.*] Incubuit. So Hor. Lib. i. Od. iii. l. 30—1.

Nova febrium terris incubuit cohors.

—— *Avenges the conquer'd world.*] Luxury, by deſtroying the manners of the Romans, plunged them into miſeries, which might be truly ſaid to revenge the triumphs of the Roman arms over the reſt of the world.

Nullum crimen abeſt, facinuſque libidinis, ex quo
Paupertas Romana perît: hinc fluxit ad iſtos
Et Sybaris colles, hinc & Rhodos, atque Miletos,
Atque coronatum, & petulans, madidumque Tarentum.
Prima peregrinos obſcœna pecunia mores
Intulit, & turpi fregerunt ſecula luxu
Divitiæ molles. quid enim Venus ebria curat?
Inguinis & capitis quæ ſint diſcrimina, neſcit;
Grandia quæ mediis jam noctibus oſtrea mordet,
Cùm perfuſa mero ſpumant unguenta Falerno,
Cùm bibitur conchâ, cùm jam vertigine tectum
Ambulat, & geminis exurgit menſa lucernis.

293. *No crime is abſent, &c.*] The baniſhment of poverty occaſioned alſo the baniſhment of that hardineſs, plainneſs, and ſimplicity of living, for which the antient Romans were remarkable; and this was the occaſion of their introducing the vices of many of thoſe countries which they had conquered, till every ſpecies of profligacy and lewdneſs overſpred the city. Sat. ix. 131—3. As it follows—

294—5. *Hence flowed to thoſe hills, &c.*] i. e. The ſeven hills of Rome, on which the city was built—here put for the city itſelf, or rather for the people.

295. *Sybaris.*] A city of Calabria, ſo addicted to pleaſure and effeminacy, as to become proverbial.

—— *Rhodes—Miletus (or Malta).*] Were equally famous for lewdneſs and debauchery. See Sat. iii. 69—71; and Sat. viii. l. 113.

296. *Tarentum.*] A city of Calabria.

—— *Crowned.*] Alluding to the garlands and chaplets of flowers which they put on at their feaſts.

—— *Petulant.*] The poet here alludes, not only to the inſolence with which they refuſed to reſtore ſome goods of the Romans, which they had ſeized in their port, but alſo to their having ſprinkled urine on one of the embaſſadors which the Romans ſent to demand them.

—— *Drunken.*] This may either allude to their exceſſive drinking, for ſometimes madidus ſignifies drunk; or to their wetting or moiſtening their hair with coſtly ointments. See Hor. Ode iii. Lib. ii. l. 13, & al. This piece of luxury, Juvenal here ſeems to inſinuate, was adopted by the Romans from the people of Tarentum, and was one of the delicacies of the Romans at their feaſts and convivial meetings.

297. *Filthy*

No crime is abſent, or foul deed of luſt, ſince
Roman poverty was loſt. Hence flow'd to theſe
Hills, Sybaris, hence Rhodes too, and hence Miletus,
And the crowned, and petulant, and drunken Tarentum.
Filthy money foreign manners firſt
Brought in, and ſoft riches weakened the ages with
Baſe luxury. For what does a drunken woman regard?
She knows not the difference between her top and bottom.
She who eats large oyſters at midnights,
When ointments, mixed with Falernan wine, foam,
When ſhe drinks out of a ſhell, when now, with a whirl, the houſe
Walks round, and the table riſes up with double candles.

297. *Filthy money.*] Obſcœna pecunia—ſo called, becauſe of its defilement of the minds of the people, by inviting them to luxury, and of the obſcene and vile purpoſes to which it is applied.

298. *Soft riches.*] Molles divitiæ—becauſe the introducers of ſoftneſs and effeminacy of all kinds.

299. *A drunken woman.*] Lit. a drunken Venus—q. d. a woman adding drunkenneſs to lewdneſs.

300. *She knows not, &c.*] Whether ſhe ſtands on her head or her heels, as the ſaying is.

301. *Who eats large oyſters.*] Which were reckoned incentives to lewd practices.

302. *When ointments mixed, &c.*] To ſuch a pitch of luxury were they grown, that they mixed theſe ointments with their wine, to give it a perfume. See l. 155, and l. 418.

—— *Foam.*] From the fermentation cauſed by the mixture.

303. *Drinks out of a ſhell.*] The ſhell in which the perfume was kept. So concha is ſometimes to be underſtood.—See Hor. Lib. ii. Ode vii. l. 22—3.

Or it may mean, here, ſome large ſhell, of which was made (or which was uſed as) a drinking-cup: but the firſt ſenſe ſeems to agree beſt with the preceding line.

304. *Walks round, &c.*] When a perſon is drunk, the houſe, and every thing in it, ſeems to turn round.

—— *With double candles.*] The table ſeems to move upward, and each candle appears double.

I nunc, & dubita quâ ſorbeat aëra ſannâ
Tullia; quid dicat notæ Collacia Mauræ;
Maura Pudicitiæ veterem cùm præterit aram.
Noctibus hîc ponunt lecticas, micturiunt hîc;
Effigiemque Deæ longis ſiphonibus implent;
Inque vices equitant, ac lunâ teſte moventur:
Inde domos abeunt. Tu calcas, luce reverſâ,
Conjugis urinam, magnos viſurus amicos.
Nota Bonæ ſecreta Deæ, cùm tibia lumbos
Incitat, & cornu pariter, vinoque feruntur
Attonitæ, crinemque rotant, ululantque Priapi
Mænades: ô quantus tunc illis mentibus ardor
Concubitûs! quæ vox ſaltante libidine! quantus
Ille meri veteris per crura madentia torrens!
Lenonum ancillas poſitâ Laufella coronâ
Provocat, & tollit pendentis præmia coxæ:

305. *Go now.*] After what you have heard, go and doubt, if you can, of the truth of what follows.

—— *With what a ſcoff, &c.*] With what an impudent ſcoff ſhe turns up her noſe, in contempt of the goddeſs, mentioned l. 307, 309.

306. *What Collacia may ſay, &c.*] What a filthy dialogue paſſes between the impudent Collacia and her confident Maura. Theſe two, and Tullia above mentioned, were probably well-known ſtrumpets in that day.

307. *The old altar, &c.*] Chaſtity had an altar, and was long worſhipped as a goddeſs, but now deſpiſed and affronted by the beaſtly diſcourſes and actions of theſe women.

308. *Here they put their ſedans, &c.*] When they went on theſe nightly expeditions, they ordered their chairs to be ſet down here for the purpoſe. See Sat. i. l. 32, and note; and this Sat. l. 91, note.

310. *The moon being witneſs.*] Diana, the goddeſs of chaſtity, in heaven was called Phœbe, the moon, the ſiſter of Phœbus, or the ſun. So that this circumſtance greatly heightens and aggravates their crimes, and ſhews their utter contempt of all modeſty and chaſtity.

312. *Of your wife.*] This is argumentum ad hominem, to make Urſidius the leſs eager to marry.

—— *To ſee your great friends.*] People went early in the morning to the levees of their patrons. See Sat. iii. 127—30, and Sat. v. 76—9.

Go now, and doubt with what a ſcoff Tullia ſups up
The air; what Collacia may ſay to her acquaintance Maura,
When Maura paſſes by the old altar of Chaſtity.
Here they put down their ſedans o' nights, here they ſtain
And defile the image of the goddeſs, and each other,
With their impurities, the moon being witneſs.
Thence they go away home. You tread, when the light returns,
In the urine of your wife, as you go to ſee your great friends.
The ſecrets of the good goddeſs are known, when the pipe the loins
Incites; and alſo with the horn, and with wine, the Mænads of Priapus
Are driven, aſtoniſhed, and toſs their hair and howl.
O what unchaſte deſires in their minds are raiſed!
What a voice do they utter forth! how great
A torrent of filthineſs flows all about them.
Laufella propoſes a prize among the moſt impudent ſtrumpets,
And, in the impure contention, obtains the victory.

313. *The ſecrets of the good goddeſs.*] Secreta—the ſecret rites—i. e. the profanation and abuſe of them by theſe women; theſe are now notorious. See before, Sat. ii. l. 86, and note.

313—14. *The pipe—horn—*] Theſe rites were obſerved with muſic and dancing, which, among theſe abandoned women, ſerved to excite the horrid lewdneſs mentioned afterwards. See Sat. ii. l. 90.

314. *Mænads of Priapus.*] Mænades Priapi.—The Mænades were women ſacrificers to Bacchus; called Mænades, from the Gr. μαινομαι, to be mad—for ſo they appeared by their geſtures and actions. Thus, theſe women, from their horrid acts of lewdneſs, might well be called the Mænades, or mad votaries of the obſcene Priapus.

—— *With wine, &c.*] All theſe circumſtances were obſervable in the Mænades, in their frantic worſhip of Bacchus.

316. *O what deſires, &c.*] This, and the following lines, down to l. 333, exhibit a ſcene of lewdneſs, over which I have drawn the veil of paraphraſe, in the words principally of a late ingenious tranſlator.

Ipſa Medullinæ frictum criſſantis adorat.
Palmam inter dominas virtus natalibus æquat.
Nil tibi per ludum ſimulabitur, omnia fient
Ad verum, quibus incendi jam frigidus ævo
Laomedontiades, & Neſtoris hernia poſſit.
Tunc prurigo moræ impatiens: tunc fœmina ſimplex;
Et pariter toto repetitur clamor ab antro:
Jam fas eſt, admitte viros: jam dormit adulter?
Illa jubet ſumpto juvenem properare cucullo:
Si nihil eſt; ſervis incurritur: abſtuleris ſpem
Servorum, veniet conductus aquarius: hic ſi
Quæritur, & deſunt homines; mora nulla per ipſam,
Quo minùs impoſito clunem ſubmittat aſello.
Atque utinam ritus veteres, & publica ſaltem
His intacta malis agerentur ſacra: ſed omnes
Noverunt Mauri, atque Indi, quæ Pſaltria penem
Majorem, quàm ſint duo Cæſaris Anticatones,
Illùc, teſticuli ſibi conſcius undè fugit mus,
Intulerit; ubi velari pictura jubetur,
Quæcùnque alterius ſexûs imitata figuram eſt.
Et quis tunc hominum contemptor numinis; aut quis

325. *Priam.*] The laſt king of Troy; he lived to a great age, and was ſlain by Pyrrhus at the ſiege of that city. Priam was the ſon of Laomedon; hence he is called Laomedontiades.

—— *Neſtor.*] King of Pylos; he is ſaid to have lived three ages, and to have had an hernia, or rupture.

327. *The den.*] Antrum is a den, or cave, or privy lurking-place.—Such, no doubt, was choſen by theſe abandoned women to meet in.

329. *Hood.*] — l. 118, note, to diſguiſe him.

336. *What ſinging-wench, &c.*] This, as plainly appears from what follows, alludes to P. Clodius, who, under the diſguiſe of a ſinging-girl, in order to get at Pompeia, Cæſar's wife, went into the houſe of Cæſar, where the women were celebrating the rites of the Bona Dea. See a full account of this, Ant. Univ. Hiſt. vol. xiii. p. 145—7, and note B.

—— *The Moors and Indians.*] The inhabitants of the weſtern and eaſtern parts of the world—q. d. This tranſaction of Clodius was public enough to be known all the world over.

337. *Anticatos*

She is all in rapture when Medullina acts her part;
The more vile, the more honour they obtain.
Nothing is feigned, all things are done
To the truth, by which might be fired, now cold with age,
Priam, and the hernia of Neſtor.
Then their ſituation makes them impatient: then the woman is undiſguiſed,
And a clamour is repeated together thro' all the den:
"Now 'tis right, admit the men: is the adulterer aſleep
"already?"—
She bids a youth haſten, with an aſſumed hood:
If there be none, ſhe ruſhes on ſlaves: if you take away the hope
Of having ſlaves, let an hired water-bearer come: if he
Be ſought, and men are wanting, there's no delay thro' her,
That ſhe can not proſtitute herſelf to an aſs.
I could wiſh the antient rites, and the public worſhip,
Might at leaſt be obſerved untouched by theſe evils: but all
The Moors, and Indians, know what ſinging-wench brought
A ſtock of impudence, more full than the two Anticatos of Cæſar,
Thither, from whence a mouſe flieth, conſcious that he is a male:
Where every picture is commanded to be cover'd,
Which imitates the figure of the other ſex.
And who of men was then a deſpiſer of the deity? or who

337. *Anticatos of Cæſar.*] J. Cæſar, to reflect on the memory of Cato Major, wrote two books, which he called Anti-Catos; and when they were rolled up in the form of a cylinder, as all books then were, they made a conſiderable bulk.

341. *Who of men then, &c.*] While the rites of the Bona Dea were obſerved with ſuch decency and purity as are hinted at in the preceding lines, where was there a man to be found hardy enough to act in contempt of the goddeſs?

Sympuvium ridere Numæ, nigrumque catinum,
Et Vaticano fragiles de monte patellas
Auſus erat? ſed nunc ad quas non Clodius aras?
Audio, quid veteres olim moneatis amici:
Pone ſeram, cohibe. ſed quis cuſtodiet ipſos
Cuſtodes? cauta eſt, & ab illis incipit uxor.
Jamque eadem ſummis paritèr, minimiſque libido;
Nec melior, ſilicem pedibus quæ conterit atrum,
Quàm quæ longorum vehitur cervice Syrorum.
Ut ſpectet ludos, conducit Ogulnia veſtem,
Conducit comites, ſellam, cervical, amicas,
Nutricem, & flavam, cui det mandata, puellam.

342. *The wooden bowl of Numa.*] Numa was the ſecond king of the Romans; he inſtituted many religious orders, and among the reſt that of the veſtals, who were the appointed prieſteſſes of the Bona Dea: theſe were obliged, by vow, to chaſtity, which, if they violated, they were buried alive. The ſympuvium was a wooden, or, according to ſome, an earthen bowl, uſed in their ſacrifices by the inſtitution of Numa. See an account of the veſtals, Kennet, Ant. book ii. part ii. chap. vi.

—— *The black diſh.*] Some other of the ſacrificial implements.

343. *From the Vatican mount.*] Veſſels made from the clay of this hill, which were alſo uſed in the ſacrifices, and held formerly in the higheſt veneration.

344. *At what altars, &c.*] However theſe rites were venerated in times paſt, ſo that no man, but the debauched and impudent Clodius, would have violated them by his preſence, yet, ſo depraved are mankind grown, juſt ſuch as he was are now every day to be found, and who ſhew their impieties at every altar.

345. *I hear, &c.*] q. d. I know what the friends of a man that had ſuch a wife would have adviſed in old times, when they might, perhaps, have found ſomebody that they might have truſted; they would have ſaid—"Lock her up—confine her—"don't let her go abroad—ſet ſomebody to watch—appoint a "keeper to guard her." I anſwer, this might have ſucceeded then, but, in our more modern times, who will enſure the fidelity of the people that are to guard her? Now all are bad alike—therefore, who ſhall we find to watch the keepers themſelves?

347. *Is ſly, &c.*] And will watch her opportunity to tamper with

Dared to deride the wooden bowl of Numa, and the black
dish,
And the brittle ware from the Vatican mount?
But now at what altars is there not a Clodius?
I hear what antient friends would formerly adviſe.
Put a lock—reſtrain her. But who will keep her very
Keepers? your wife is ſly, and will begin from theſe.
And, now-a-days, there is the ſame luſt in the higheſt and
in the loweſt.
Nor is ſhe better who wears out the black flint with her
foot,
Than ſhe who is carried on the ſhoulders of tall Syrians.
That ſhe may ſee plays, Ogulnia hires a garment,
She hires attendants, a chair, a pillow, female friends,
A nurſe, and a yellow-haired girl to whom ſhe may give her
commands.

with the very people you ſet to watch her; ſhe will bribe them over to her deſigns—theſe ſhe will begin with firſt.

348. *And now.*] Now-a-days all are corrupt alike, from the higheſt to the loweſt of them.

349. *Wears out the black flint, &c.*] Who tramps the ſtreets on foot.

350. *Who is carried, &c.*] In her chair on the ſhoulders of two Syrian ſlaves, the talleſt and ſtouteſt of which were always ſelected for this purpoſe. Cervix ſignifies the hinder part of the neck, and ſometimes the ſhoulders. AINSW. This is the moſt natural interpretation of the word in this place. See Sat. i. 64; Sat. iii. 249, and note.

351. *May ſee plays.*] May go to the public theatres.

—— *Hires a garment.*] Something finer than ſhe has of her own.

352. *Attendants.*] Waiting-women to attend her.

—— *A chair.*] Sellam.—This may mean a ſeat at the theatre, as well as a chair to be carried thither.

—— *A pillow.*] Or cuſhion to lean upon, like other fine ladies.

—— *Female friends.*] Who may appear as her clients and dependents.

353. *A nurſe.*] The rich and noble had always, among their female ſervants, a woman whoſe buſineſs it was to look after their children.

Hæc tamen, argenti ſupereſt, quodcunque paterni,
Lævibus athletis, ac vaſa noviſſima donat.
Multis res anguſta domi eſt: ſed nulla pudorem
Paupertatis habet; nec ſe metitur ad illum,
Quem dedit hæc, poſuitque modum. tamen utile quid ſit,
Proſpiciunt aliquando viri; friguſque, famemque,
Formicâ tandem quidam expavêre magiſtrâ.
Prodiga non ſentit pereuntem fœmina cenſum:
At velut exhauſtâ redivivus pullulet arcâ
Nummus, & è pleno ſemper tollatur acervo,
Non unquam reputat, quanti ſibi gaudia conſtent.
Sunt quas eunuchi imbelles, ac mollia ſemper
Oſcula delectent, & deſperatio barbæ,
Et quòd abortivo non eſt opus. illa voluptas
Summa tamen, quòd jam calidâ matura juventâ
Inguina traduntur medicis, jam pectine nigro.

children. Ogulnia, to exhibit this piece of expence, had ſuch a one in her ſuite when ſhe went into public, and was fooliſh enough to hire ſome woman for the purpoſe.

353. *A yellow-haired girl.*] Shining yellow hair was reckoned a great beauty, inſomuch that flava puella is equal to pulchra puella.—So Hor. Lib. ii. Ode iv. l. 14.

Phyllidis flavæ decorent parentes.

And again, Lib. iii. Ode ix. l. 19.

Si flava excutitur Chloë.

—— *To whom ſhe may give her commands.*] As to her confidante, imparting ſome meſſage, perhaps, to her gallant.

355. *Gives to ſmooth wreſtlers.*] The end of all is, that, after her vanity and folly is gratified, by an expenſive appearance which ſhe can't afford, ſhe ſpends the very laſt ſhilling to gratify her paſſion for young and handſome wreſtlers. By the epithet læves, ſmooth—we may underſtand that theſe wreſtlers, in order to engage the affections of the women by their appearance, plucked off the hairs of their beards to make their faces ſmooth, and to give them an appearance of youth. It was the faſhion for the ladies to be very fond of performers on the ſtage, ſuch as actors, wreſtlers, &c. See the ſtory of Hippia, in this Satire, l. 82—113.

356. *None*

Yet ſhe, whatever remains of her paternal money,
And her laſt plate, gives to ſmooth wreſtlers.
Many are in narrow circumſtances: but none has the ſhame
Of poverty, nor meaſures herſelf at that meaſure
Which this has given, and laid down. Yet what may be uſeful
Sometimes men foreſee; and cold and hunger, at length
Some have fear'd, being taught it by the ant.
A prodigal woman does not perceive a periſhing income:
But, as if money reviving would increaſe in the exhauſted cheſt,
And would always be taken from a full heap,
She never conſiders how much her pleaſures coſt her.
There are ſome whom weak eunuchs, and their ſoft kiſſes
Will always delight, and the deſpair of a beard,
Alſo that there is no need of an abortive. But that
Pleaſure is the chief, that adults, now in warm youth,
Are deliver'd to the ſurgeons, now bearing ſigns of puberty.

356. *None has the ſhame, &c.*] No woman dreads the diſgrace of reducing herſelf to poverty by her extravagance, or is poſſeſſed of that modeſt frugality which ſhould attend narrow circumſtances.

357. *Meaſures herſelf, &c.*] Metaph; from aſcertaining the quantity of things by meaſure.

358. *Which this has given, &c.*] However poor a woman may be, yet ſhe never thinks of proportioning her expences to her circumſtances, by meaſuring what ſhe can ſpend by what ſhe has.

360. *Taught it by the ant.*] Which is ſaid to provide, and to lay up in ſummer, againſt the hunger and cold of the winter. See Hor. Sat. i. Lib. i. l. 33—8.

365. *There are ſome.*] The poet, here, is inveighing againſt the abominable lewdneſs of the women, in their love for eunuchs—but, for decency ſake, let us not enter into the paragraph above tranſlated, any farther than the tranſlation, or rather paraphraſe, in which it is left, muſt neceſſarily lead us.

Ergo expectatos, ac juſſos creſcere primùm
Teſticulos, poſtquam cœperunt eſſe bilibres,
Tonſoris damno tantùm rapit Heliodorus.
Conſpicuus longè, cunctiſque notabilis intrat
Balnea, nec dubiè cuſtodem vitis & horti
Provocat, à dominâ factus ſpado: dormiat ille
Cum dominâ: ſed tu jam durum, Poſthume, jamque
Tondendum eunucho Bromium committere noli.
Si gaudet cantu, nullius fibula durat
Vocem vendentis Prætoribus. organa ſemper
In manibus: denſi radiant teſtudine totâ
Sardonyches: criſpo numerantur pectine chordæ,
Quo tener Hedymeles operam dedit: hunc tenet, hoc ſe
Solatur, gratoque indulget baſia plectro.

375. *Keeper of the vines and gardens.*] i. e. Priapus.

378. *No public performer, &c.*] Literally—the button of none ſelling his voice to the prætors. The prætors gave entertainments to the people at their own expence, and, among others, concerts of muſic; the vocal parts of which were performed by youths, who hired themſelves out on theſe occaſions, and who, to preſerve their voices, had claſps or rings put through the prepuce, in order to prevent their intercourſe with women, which was reckoned injurious to their voice—theſe rings were called fibulæ—but the muſical ladies were ſo fond of theſe people, that they made them ſing ſo much as to hurt their voices, inſomuch that they received no benefit from the uſe of the fibulæ.

We read ſupr. l. 73, of ſome lewd women who looſed this button, or ring, from the fingers, for another purpoſe, for which they were at great expence. See l. 73, and note.

379. *The muſical inſtruments, &c.*] Organum—ſeems a general name for muſical inſtruments.—q. d. If ſhe be a performer herſelf, ſhe obſerves no moderation; ſhe does nothing elſe but play from morning till night.

381. *The ſardonyxes.*] The ſardonyx is a precious ſtone, partly the colour of a man's nail, and partly of a cornelian-colour. By this paſſage it ſeems that theſe ladies were ſo extravagant, as to ornament their muſical inſtruments with coſtly ſtones and jewels. Ovid deſcribes Apollo's lyre as adorned with gems and ivory. Met. Lib. ii. l. 167.

381. *The*

Heliodorus, the ſurgeon, performs the operation
When all is full grown, all but the beard,
Which is the barber's loſs only.
Afar off conſpicuous, and obſervable by all, he enters
The baths, nor does this eunuch, made ſo by his miſtreſs,
Doubtfully vie with the keeper of the vines and gardens:
Let him ſleep with his miſtreſs: but do you, Poſthumus,
Take care how you put your boy Bromius in his power.
If ſhe delights in ſinging: no public performer
Can keep himſelf ſafe. The muſical inſtruments are always
In her hands: thick, on the whole lute, ſparkle
Sardonyxes: the chords are run over in order with the trembling quill,
With which the tender Hedymeles perform'd: this ſhe keeps,
With this ſhe ſolaces herſelf, and indulges kiſſes to the grateful quill.

381. *The trembling quill.*] They ſtruck the ſtrings ſometimes with the fingers, ſometimes with a piece of ivory made in form of a quill, which was called pecten. So Virg. Æn. vi. l. 646—7.

Obloquitur numeris ſeptem diſcrimina vocum,
Jamque eadem digitis, jam pectine pulſat eburno.

Criſpus, here, may, like criſpans, ſignify quivering, trembling, from its effect upon the ſtrings, to which it gives, and from them, in a meaſure, receives, a vibratory motion.

382. *Hedymeles.*] Some famous harper, who was called ſo from Gr. ἡδυς, ſweet, and μελος, a ſong. The pecten, or quill, that he made uſe of, was very highly valued, no doubt, by theſe fantaſtical women.

—— *Perform'd.*] Operam dedit—made uſe of in playing.

383. *The grateful quill.*] Grato, here, ſignifies acceptable—agreeable.—See Sat. iii. l. 4.—Plectro, plectrum, as well as pecten, ſignifies the quill, or other thing with which the ſtrings were ſtricken (from Gr. πλησσω, to ſtrike). The poet is ſetting forth the folly and abſurdity of theſe muſical ladies, who preſerved as ſacred reliques, and conſoled themſelves in the poſſeſſion of, and even beſtowed kiſſes on, any inſtruments that had belonged to ſome admired and favourite performer.

384. *Of*

Quædam de numero Lamiarum, ac nominis alti,
Cum farre & vino Janum, Veſtamque rogabat,
An Capitolinam deberet Pollio quercum
Sperare, & fidibus promittere. quid faceret plus
Ægrotante viro? medicis quid triſtibus erga
Filiolum? ſtetit ante aram, nec turpe putavit
Pro citharâ velare caput; dictataque verba
Protulit, (ut mos eſt) & apertâ palluit agnâ.
Dic mihi nunc, quæſo, dic, antiquiſſime Divûm;
Reſpondes his, Jane pater? magna otia cœli:
Non eſt, (ut video) non eſt, quid agatur apud vos.
Hæc de comœdis te conſulit: illa tragœdum
Commendare volet; varicoſus fiet haruſpex.
Sed cantet potiùs, quàm totam pervolet urbem

384. *Of the number.*] i. e. Of the Lamian name or family.
—— *Of the Lamiæ.*] A noble family whoſe origin was from Lamus, the king and founder of the city of Formiæ, in Campania.
385. *With meal and wine.*] The uſual offering.
—— *Janus and Veſta.*] The moſt antient and firſt deities of the Romans.
386. *Pollio.*] Some favourite and eminent muſician.
—— *The Capitolinian oak.*] Domitian inſtituted ſports in honour of Jupiter Capitolinus, which were celebrated every fifth year; he that came off conqueror was rewarded with an oaken crown.
387. *Promiſe it to his inſtrument.*] i. e. That he ſhould ſo perform, as to excel all his competitors.
—— *Inſtrument.*] Fidibus.—Fides ſignifies any ſtringed inſtrument—hence our word fiddle.
388. *The phyſicians being ſad.*] Shaking their heads, and giving over their patient.
389. *Her ſon.*] Filiolum—her little only ſon.
390. *To veil her head.*] As ſuppliants did.
—— *For a harp.*] i. e. An harper. Metonym.
—— *Words dictated.*] Some form of prayer preſcribed for ſuch occaſions.
391. *When the lamb was opened.*] She trembled and grew pale with anxiety for the event; for, from the appearance and ſtate of the bowels of the ſacrifices, the ſoothſayers foretold future things.
392. *Moſt antient of gods.*] See note above, l. 385.

393. *Do*

A certain lady, of the number of the Lamiæ, and of high name,
With meal and wine aſk'd Janus and Veſta,
Whether Pollio ought for the Capitolinian oak
To hope, and promiſe it to his inſtrument. What could ſhe do more
If her huſband were ſick? what, the phyſicians being ſad, towards
Her little ſon? ſhe ſtood before the altar, nor thought it ſhameful
To veil her head for a harp: and ſhe uttered words dictated
(As the cuſtom is) and grew pale when the lamb was opened.
"Tell me now, I pray, tell me, O thou moſt antient of gods,
"Father Janus, do you anſwer theſe? the leiſure of heaven
"is great;
"There is not (as I ſee) there is not any thing that is done
"among you.
"This (lady) conſults you about comedians; another
"would recommend
"A tragedian: the ſoothſayer will have ſwelled legs."
But rather let her ſing, than audacious ſhe ſhould fly over the whole

393. *Do you anſwer theſe?*] Such requeſts of ſuch votaries.
——*The leiſure of heaven is great, &c.*] The gods muſt ſurely have very little to do if they can attend to ſuch prayers, and to ſuch ſubjects as fiddlers and actors. Juvenal here, as in other paſſages, ridicules the Roman mythology.
396. *The ſoothſayer.*] Who is forced to ſtand ſo often, and for ſo long together, while they are offering their prayers.
——*Will have ſwelled legs.*] With ſtanding at the altar. Varicoſus ſignifies having large veins from the ſwelling of the dropſy—or from ſtanding long—the blood ſettling a good deal in the lower parts, and ſwelling the veins of the legs.
397. *Audacious.*] In an impudent, bold manner, like a proſtitute.

398. *Aſſem-*

Audax, & cœtus poſſit quàm ferre virorum;
Cumque paludatis ducibus, præſente marito,
Ipſa loqui rectâ facie, ſtrictiſque mamillis.
Hæc eadem novit, quid toto fiat in orbe:
Quid Seres, quid Thraces agant: ſecreta novercæ,
Et pueri: quis amet: quis decipiatur adulter.
Dicet, quis viduam prægnantem fecerit, & quo
Menſe, quibus verbis concumbat quæque, modis quot.
Inſtantem regi Armenio, Parthoque Cometen
Prima videt: famam, rumoreſque illa recentes
Excipit ad portas; quoſdam facit: iſſe Niphatem
In populos, magnoque illic cuncta arva teneri
Diluvio: nutare urbes, ſubſidere terras,
Quocunque in trivio, cuicunque eſt obvia, narrat.

398. *Aſſemblies of men.*] Suffer herſelf to be in their company, and join in free converſation with them.

399. *In military attire.*] Paludatis—having on the paludamentum, which was a general's white or purple robe, in which he marched out of Rome on an expedition—officers in their regimentals—red coats, as we ſhould ſay.

400. *An unembarraſſed countenance.*] Rectâ facie—with her face ſtraight and upright, not turned aſide, or held down, at any thing ſhe ſaw or heard.

—— *Bare breaſts.*] Strictis—literally, drawn out—metaph. from a ſword drawn for an attack.

401. *Knows what may be doing, &c.*] The poet now inveighs againſt the ſex as goſſips and tale-bearers, equally diſperſing about public news and private ſcandal.

402. *The Seres.*] The Seres were a people of Scythia, who, by the help of water, got a ſort of down from the leaves of trees, and therewith made a kind of ſilk.

—— *Thracians.*] Were a people of the moſt eaſtern part of Europe—theſe were enemies to the Romans, but at length ſubdued by them.

—— *The ſecrets of a ſtepmother, &c.*] Some ſcandalous ſtory of an intrigue between a ſtepmother and her ſon-in-law.

403. *Who may love, &c.*] i. e. Be in love.—This, and the two following lines, deſcribe the nature of female tittle-tattle, and ſcandal, very humourouſly.

406. *Comet*

Town, and than ſhe ſhould endure aſſemblies of men;
And with captains in military attire, in the preſence of her huſband
Converſe, with an unembarraſſed countenance, and with bare breaſts.
This ſame knows what may be doing all the world over:
What the Seres and Thracians may be doing: the ſecrets of a ſtepmother
And her boy: who may love: what adulterer may be deceived:
She will tell who made a widow pregnant, and in what
Month: with what language every woman intrigues, and in how many ways.
The comet threatening the Armenian and Parthian kings
She firſt ſees: report, and recent rumours,
She catches up at the doors; ſome ſhe makes: that the Niphates had gone
Over the people, and that there all the fields were occupied
By a great deluge: that cities totter, that lands ſink,
She tells, in every public ſtreet, to whomſoever ſhe meets.

406. *Comet threatening, &c.*] Inſtantem—ſtanding over, as it were, and threatening, as the vulgar notion was, deſtruction to the Armenians and Parthians, who were enemies to the Romans.

407. *She firſt ſees.*] The poet, here, ridicules her pretenſions to wiſdom and foreſight.

—— *Report.*] Famam—rumour—common talk—ſcandal.

408. *At the doors.*] Where ſhe ſtands liſtening—to have it all at firſt hand.

—— *She makes.*] Invents out of her own head.

—— *The Niphates.*] A river of Armenia.

408—9. *Had gone over the people, &c.*] Drowned the inhabitants, and overflowed the country.

410. *Cities totter—lands ſink.*] By earthquakes.

411. *Public ſtreet.*] Trivium—ſignifies a place where three ways meet—a place of common reſort.

412. *Nor*

Nec tamen id vitium magis intolerabile, quàm quod
Vicinos humiles rapere, & concidere loris
Exorata ſolet: nam ſi latratibus alti
Rumpuntur ſomni; fuſtes hùc ocyùs, inquit,
Afferte, atque illis dominum jubet antè feriri,
Deinde canem: gravis occurſu, teterrima vultu,
Balnea nocte ſubit: conchas, & caſtra moveri
Nocte jubet; magno gaudet ſudare tumultu:
Cum laſſata gravi ceciderunt brachia maſſâ,
Callidus & criſtæ digitos impreſſit aliptes,
Ac ſummum dominæ femur exclamare coëgit,
(Convivæ miſeri interèa ſomnoque fameque
Urgentur) tandem illa venit rubicundula, totum
Œnophorum ſitiens, plenâ quòd tenditur urnâ
Admotum pedibus, de quo ſextarius alter
Ducitur ante cibum, rabidam facturus orexim,

412. *Nor is that fault, &c.*] The poet here ſhews the pride, impatience, and cruelty of theſe fine ladies, who, becauſe they happen to be diſturbed by the barking of a dog, ſend out their ſervants with whips and clubs, ordering them to beat their poor neighbours moſt barbarouſly, though they intreat forgiveneſs, and then fall on the dog.

417. *Terrible to be met, &c.*] Bearing the ſigns of anger and cruelty in her countenance and aſpect.

418. *By night.*] At a late and unſeaſonable hour. See note on Sat. i. 49, and on Sat. xi. 204. Perſ. Sat. iii. 4.

—— *Her conchs.*] Conchas—may ſignify boxes, or ſhells, for ointments, which were uſed at the baths. See before, l. 303.

—— *Baggage.*] Things of various ſorts which were uſed at the baths, which the poet humourouſly calls caſtra, from their variety and number—like camp equipage. Metaph.

419. *To be moved.*] To be carried after her. The word moveri is metaphorical, and alludes to the caſtra.

420. *When her tired arms, &c.*] They that ſweated before they bathed, ſwung two leaden maſſes, or balls, to promote perſpiration.

421. *The anointer.*] Aliptes—ſo called from αλειφω, to anoint. This was ſome perſon who attended to anoint the bathers.

Nor yet is that fault more intolerable, than that
To ſeize, and flaſh with whips her humble neighbours,
Intreated ſhe is wont: for if by barkings her ſound
Sleep is broken; "Clubs," ſays ſhe, "hither quickly
"Bring"—and with them commands the maſter firſt to be beaten,
Then the dog. Terrible to be met, and moſt frightful in countenance,
She goes by night to the baths: her conchs and baggage ſhe commands
To be moved by night: ſhe rejoices to ſweat with great tumult;
When her arms have fallen, tired with the heavy maſs,
And the ſly anointer has played her an unlucky trick,
By taking undue liberties with her perſon,
(Her miſerable gueſts in the mean time are urged with ſleep and hunger)
At laſt ſhe comes ſomewhat ruddy: thirſting after
A whole flagon, which, in a full pitcher, is preſented,
Placed at her feet; of which another ſextary
Is drunk up before meat, to provoke an eager appetite,

423. *Her miſerable gueſts, &c.*] The people who were invited to ſupper at her houſe were half ſtarved with hunger, and tired almoſt to death with expecting her return from the bath, where ſhe ſtaid, as if nobody was waiting for her.

424. *Somewhat ruddy.*] Fluſhed in the face with her exerciſe at the bath, or, perhaps, from a conſciouſneſs of what had happened between her and the aliptes.

425. *A whole flagon, &c.*] Oenophorum—from οἶνος, wine, and φέρω, to bear or carry. This ſeems to have been a name for any veſſel in which they brought wine, and was probably of a large ſize.

426. *Another ſextary.*] i. e. A ſecond—implying that ſhe had drunk off one before. The ſextarius held about a pint and an half. AINSW.

427. *To provoke an eager appetite.*] Orexim—from ὄρεξις, an

Dum redit, & loto terram ferit inteſtino.
Marmoribus rivi properant, aut lata Falernum
Pelvis olet: nam ſic tanquam alta in dolia longus
Deciderit ſerpens, bibit, & vomit. ergo maritus
Nauſeat, atque oculis bilem ſubſtringit opertis.
Illa tamen gravior, quæ cùm diſcumbere cœpit,
Laudat Virgilium, perituræ ignoſcit Eliſæ;
Committit vates, & comparat; inde Maronem,
Atque aliâ parte in trutinâ ſuſpendit Homerum.
Cedunt grammatici, vincuntur rhetores, omnis
Turba tacet; nec cauſidicus, nec præco loquatur,
Altera nec mulier: verborum tanta cadit vis;
Tot pariter pelves, tot tintinnabula dicas
Pulſari. Jam nemo tubas, nemo æra fatiget,

an eager deſire, quod ab Ὀρέγομαι, appeto, to deſire earneſtly.

It was uſual for the Roman epicures to drink a ſort of thin and ſharp Falernan wine (Sat. xiii. l. 216.) to make them vomit, before meals, that the ſtomach, being cleared and empty, might be more ſenſibly affected with hunger, and thus the party enabled to eat the more. See Sat. iv. 67. This wine was called tropes, from τροπη, verſio.

Bibit ergo tropen, ut vomat.
MART. Lib. xii. Ep. 83.

428. *Till it returns.*] Is brought up again.
—— *With her waſhed inſide.*] The waſhing of her ſtomach.

429. *Rivers, &c.*] The wine brought up from her ſtomach guſhes on the marble pavement like a river—or ſhe vomits into a baſon, which ſmells of the wine vomited up from her ſtomach.

430—1. *As if a long ſerpent, &c.*] Pliny, Lib. x. c. lxxii. teſtifies, that ſerpents are very greedy of wine. His words are—Serpentes cùm occaſio eſt, vinum præcipuè appetunt, cùm alioqui exiguo indigeant potu. But this one ſhould ſuppoſe a mere notion, a ſort of vulgar error, which, probably, Juvenal means to laugh at.

432. *Reſtrains his choler.*] The huſband, finding himſelf grow ſick at the ſight, hides his eyes, that he may not any longer behold what he finds likely to raiſe his choler and reſentment, which he dares not vent.—Or, perhaps, by bilem ſubſtringit, we may underſtand that he keeps himſelf from vomiting up the bile from his ſtomach, by no longer beholding his wife in ſo filthy a

Till it returns, and ſtrikes the ground with her waſhed inſide.
Rivers haſten on the pavement, or of Falernan the wide
Baſon ſmells: for thus, as if into a deep caſk a long
Serpent had fallen, ſhe drinks and vomits. Therefore her huſband
Turns ſick, and reſtrains his choler with his eyes covered.
Yet ſhe is more irkſome, who, when ſhe begins to ſit at table,
Praiſes Virgil, and forgives Eliſa about to die:
She matches the poets, and compares them. Then Virgil,
And, on the other part, Homer, ſhe ſuſpends in a ſcale.
The grammarians yield, the rhetoricians are overcome,
All the crowd is ſilent; neither lawyer, nor crier, can ſpeak,
Nor any other woman: there falls ſo great a force of words:
You would ſay, that, ſo many baſons, ſo many bells were ſtruck
Together. Now let nobody weary trumpets, or braſs kettles,

ſituation, and therefore puts his hands before his eyes to cover them.

433. *Yet ſhe is more irkſome.*] The poet now inveighs againſt ſuch of the ſex as were pretenders to learning and criticiſm, and who affected wiſdom and eloquence.

434. *Forgives Eliſa, &c.*] Finds excuſes, and endeavours to juſtify queen Dido, &c. (called alſo Eliſa, Æn. iv. l. 335.) when ſhe was going to deſtroy herſelf for love.

435. *Matches.*] See Sat. i. 163, note.

436. *She ſuſpends Homer, &c.*] Runs a parallel between Homer and Virgil, and weighs in her opinion, as in a balance, their ſeveral merits.

439. *So great a force of words, &c.*] The poet humourouſly repreſents orators and grammarians as quite outdone by this learned lady; and that her vociferation is ſuch, that neither a common crier, nor a bawling lawyer, nor the company (turba) that ſurrounds her, can have an opportunity to put in a ſyllable—ſuch a torrent of words comes from her, that it bears down all before it.

441. *Weary trumpets, &c.*] When the moon was eclipſed, the Romans ſuperſtitiouſly thought that ſhe was under ſome charms or incantations, againſt which nothing would prevail but the ſound of braſs, from trumpets, baſons, kettles, &c.

Una laboranti poterit ſuccurrere Lunæ.
Imponit finem ſapiens & rebus honeſtis.
Nam quæ docta nimis cupit & facunda videri,
Crure tenus medio tunicas ſuccingere debet,
Cædere Sylvano porcum, quadrante lavari.
Non habeat matrona, tibi quæ juncta recumbit,
Dicendi genus, aut curtum ſermone rotato
Torqueat enthymema, nec hiſtorias ſciat omnes:
Sed quædam ex libris, & non intelligat. odi
Hanc ego, quæ repetit, volvitque Palæmonis artem,
Servatâ ſemper lege & ratione loquendi,
Ignotoſque mihi tenet antiquaria verſus,
Nec curanda viris Opicæ caſtigat amicæ

443. *Impoſes the end, &c.*] Draws the line, as it were, nicely diſtinguiſhing, after the manner of the philoſophers, on the ſubject of ethics, defining the honeſtum, the utile, the pulcrum, and where each begins and ends.

445. *To bind her coats up, &c.*] A lady who affects ſo much learning, ſhould, doubtleſs, imitate the philoſophers, as well in dreſs as in diſcourſe, that ſhe may completely reſemble them.—The Peripatetic philoſophers wore a coat which came no lower than the mid-leg.

446. *An hog for Sylvanus.*] As the philoſophers ſought groves and retired places, in order to have more leiſure for ſtudy and contemplation, they ſacrificed an hog to Sylvanus, the god of the woods.

Women were not to be preſent at the ſolemnity. The poet humouroufly tells theſe philoſophical ladies, that they ought undoubtedly to have the privilege of ſacrificing, as they ranked with philoſophers.

—— *To waſh for a farthing.*] The uſual ſmall fee which the poor philoſophers paid for bathing.

447. *Let not the matron.*] The poet now ſatirizes another ſort of learned ladies, who affect to be ſkilled in logic and grammar, inſomuch that they are for ever finding fault with every little irregularity of ſpeech in others.

448. *A method of haranguing.*] Genus dicendi—a particular kind of argumentation—i. e. the art of logic.

—— *Twiſt, &c.*] Wind her argument into the ſmall compaſs of an enthymeme.—Rotato—i. e. artfully turned.

449. *The ſhort enthymeme.*] A ſhort kind of ſyllogiſm, conſiſting

She alone could ſuccour the labouring moon.
She, a wiſe woman, impoſes the end to things honeſt.
Now ſhe who deſires to ſeem too learned and eloquent,
Ought to bind her coats up to the middle of her leg,
And ſlay an hog for Sylvanus, and waſh for a farthing.
Let not the matron, that joined to you lies by you, have
A method of haranguing, nor let her twiſt, with turned diſcourſe,
The ſhort enthymeme, nor let her know all hiſtories:
But ſome things from books, and not underſtand them.
I hate
Her who repeats, and turns over, the art of Palæmon,
The law and manner of ſpeaking being always preſerved,
And, an antiquarian, holds forth to me unknown verſes,
And corrects the words of her clowniſh friend

ſifting only of two propoſitions, a third being retained in the mind—ἐν θυμῳ, whence the name.

449. *Know all hiſtories.*] Aim or pretend to be a perfect hiſtorian.

450. *Some things from books.*] q. d. I allow her to have ſome taſte for books, and to know a little about them.

—— *Not underſtand them.*] i. e. Enter too deeply into them. She ſhould not underſtand too much.

451. *The art of Palæmon.*] He was a conceited grammarian, who ſaid that learning would live and die with him.

452. *The law and manner of ſpeaking, &c.*] The poet means to ſay, that he hates a woman who is always conning and turning over her grammar-rules, like a pedant, and placing her words exactly in mood and tenſe.

453. *An antiquarian, &c.*] One who is ſtudious of obſolete words and phraſes, and ſo quoting old-faſhioned verſes, that nobody knows any thing of.

454. *Her clowniſh friend.*] Opicus—ſignifies rude, barbarous, clowniſh—it is derived from the moſt antient people of Italy, who were called Opici, from ops, the earth, from which they were ſaid to ſpring. See Sat. iii. l. 207.

This learned lady is ſuppoſed to be ſo preciſe, as to chaſtize her neighbours, if they did not converſe in the moſt elegant modern manner, and to find fault with any words which looked like barbariſms, ſuch as men would not obſerve.

Verba. Solœciſmum liceat feciſſe marito.
Nil non permittit mulier ſibi; turpe putat nil,
Cum virides gemmas collo circumdedit, & cùm
Auribus extenſis magnos commiſit elenchos.
Intolerabilius nihil eſt quàm fœmina dives.
Intereà fœda aſpectu, ridendaque multo
Pane tumet facies, aut pinguia Poppæana
Spirat, & hinc miſeri viſcantur labra mariti.
Ad mœchum veniet lotâ cute: quando videri
Vult formoſa domi? mœchis foliata parantur;
His emitur, quicquid graciles huc mittitis Indi.
Tandem aperit vultum, & tectoria prima reponit:
Incipit agnoſci, atque illo lacte fovetur,

455. *To have made a ſoleciſm.*] So called from the people of Solos or Sola, a city of Cilicia, who were famous for incongruity of ſpeech againſt grammar.

Let her not quarrel with her huſband for ſpeaking a little falſe Latin.

The Soli were a people of Attica, who, being tranſplanted to Cilicia, loſt the purity of their antient tongue, and became ridiculous to the Athenians for their improprieties therein. CHAMBERS.

457. *Placed green gems.*] Put on an emerald necklace.

458. *Committed, &c.*] Has put ear-rings, made of large oblong pearls, in her ears, which are ſtretched and extended downwards with the weight of them. See AINSW. Elenchus, N° 2.

459. *Nothing is more intolerable, &c.*] The poet is here ſatirizing the pride, in dreſs and behaviour, of wives who have brought the huſbands large fortunes; which, by the laws of Rome, they having a power of deviſing away by will to whom they pleaſed, made them inſufferably inſolent. See l. 139—40.

461. *Swells with much paſte.*] Appears beyond its natural bigneſs, by a quantity of paſte ſtuck upon it, by way of preſerving or improving her complexion. See Sat. ii. l. 107.

—— *Fat Poppæan.*] Poppæa, the wife of Nero, invented a ſort of pomatum to preſerve her beauty, which invention bore her name.

462. *Are glued together.*] On kiſſing her—owing to the viſcous quality of the pomatum with which ſhe had daubed her face.

463. *To*

Not be noticed by men. Let it be allowable for her huſband
to have made a ſoleciſm.
There is nothing a woman does not allow herſelf in, ſhe
thinks nothing baſe,
When ſhe has placed green gems round her neck, and when
She has committed large pearls to her extended ears:
Nothing is more intolerable than a rich woman.
Mean while, filthy to behold, and to be laugh'd at, her
face
Swells with much paſte, or breathes fat Poppæan,
And hence the lips of her miſerable huſband are glued to-
gether.
To an adulterer ſhe will come with a waſh'd ſkin: when
is ſhe
Willing to ſeem handſome at home? perfumes are prepared
for her
Gallants: for theſe is bought whatever the ſlender Indians
ſend hither.
At length ſhe opens her countenance, and lays by her firſt
coverings:
She begins to be known, and is cheriſh'd with that milk,

463. *To an adulterer, &c.*] She will waſh her face when ſhe is to meet her gallant.

464. *Handſome at home?*] When will ſhe take half this pains to appear handſome in the eyes of her huſband?

—— *Perfumes.*] Foliatum was a precious ointment made of ſpikenard. Comp. Mark xiv. 3. John xii. 3. Called in Gr. νάρδος; nardus, Lat. The uſing this ointment was very expenſive.

465. *The ſlender Indians.*] Thin and lean, from the continual waſte of their bodies by the heat of the climate. From India were imported various ſweet eſſences and perfumes, as well as the nard, which the ladies made uſe of. See Eſther ii. 12.

466. *She opens her countenance, &c.*] Takes off the paſte (ſee l. 461, note) and waſhes off the other materials, only ſmoothing her ſkin with aſſes milk.

—— *Her firſt coverings.*] The plaſter or paſte.

467. *She begins to be known.*] To look like herſelf.

Propter quod ſecum comites educit aſellas,
Exul Hyperboreum ſi dimittatur ad axem.
Sed quæ mutatis inducitur, atque fovetur
Tot medicaminibus, coctæque ſiliginis offas
Accipit, & madidæ; facies dicetur, an ulcus?
Eſt operæ pretium penitus cognoſcere toto
Quid faciant, agitentque die, ſi nocte maritus
Averſus jacuit, perlit libraria, ponunt
Coſmetæ tunicas, tardè veniſſe Liburnus
Dicitur, & pœnas alieni pendere ſomni
Cogitur: hic frangit ferulas, rubet ille flagello,
Hic ſcuticâ: ſunt quæ tortoribus annua præſtant.

467. *With that milk, &c.*] The poet alludes here to Poppæa, the wife of Nero, above mentioned (l. 461.) who, when ſhe was baniſhed from Rome, had fifty ſhe-aſſes along with her, for their milk to waſh in, and to mix up her paſte with.

469. *Hyperborean axis.*] The northern pole (from ὑπὲρ, ſupra, and βορέας, the north) becauſe from thence the north-wind was ſuppoſed to come.

470—1. *Changed medicaments.*] Such a variety of coſmetics, or medicines for the complexion, which are for ever changing with the faſhions or humours of the ladies.

471. *Baked and wet flour.*] Siliginis.—Siligo ſignifies a kind of grain, the flour of which is whiter than that of wheat; this they made a kind of pultice or paſte of, by wetting it with aſſes milk, and then applying it like a moiſt cake to the face. Offa denotes a pudding, or ſuch like, or paſte made with pulſe. Alſo a cake, or any like compoſition.

472. *A face, or an ulcer?*] Becauſe the look of it, when theſe cakes or pultices are upon it, is ſo like that of a ſore, which is treated with pultices of bread and milk, in order to aſſwage and cleanſe it, that it may as well be taken for the one as the other.

475. *Turned away.*] Turns his back towards her, and goes to ſleep. See below, l. 477.

—— *The houſekeeper.*] Libraria—a weigher of wool or flax (from libra, a balance) a ſort of houſekeeper, whoſe office it was to weigh out and deliver the taſks of wool to the other ſervants for ſpinning.

—— *Is undone.*] Ruined—turned out of doors—after being cruelly laſhed.

—— *The tire-women.*] Coſmetæ, from Gr. κοσμαω, to adorn, were perſons who helped to dreſs their miſtreſſes, and who had the

On account of which she leads forth with her she-asses her attendants,
If an exile she be sent to the Hyperborean axis.
But that which is cover'd over, and cherish'd with so many changed
Medicaments, and receives cakes of baked and wet flour,
Shall it be called a face, or an ulcer?
It is worth while, to know exactly, for a whole
Day, what they do, and how they employ themselves. If at night
The husband hath lain turned away, the housekeeper is undone, the tire-women
Strip, the Liburnan is said to have come late,
And to be punish'd for another's sleep
Is compell'd: one breaks ferules, another reddens with the whip,
Another with the thong: there are some who pay tormentors by the year.

the care of their ornaments, clothes, &c.—something like our valets de chambre, or lady's women.

476. *Strip.*] Ponunt tunicas—put down their clothes from their backs to be flogged.

—— *The Liburnan, &c.*] One of her slaves, who carried her litter. These chairmen, as we should call them, were usually from Liburnia, and were remarkably tall and stout. See Sat. iii. l. 240.—The lady, in her rage, don't spare her own chairmen—these she taxes with coming after their time, and punishes.

477. *For another's sleep.*] Because her husband turned his back to her, and fell asleep. See above, l. 475.

478. *Ferules.*] Rods, sticks, or ferules made of a flat piece of wood, wherewith children and slaves were corrected. One poor fellow has one of these broken over his shoulders.

—— *Reddens with the whip.*] Is whipped till his back is bloody.

479. *The thong.*] Scuticâ—a terrible instrument of punishment, made of leathern thongs, though not (according to Hor. Sat. Lib. i. Sat. iii. 119.) so severe as the flagellum. Horace also mentions the ferula (l. 120.) as the mildest of the three.

Verberat, atque obiter faciem linit; audit amicas,
Aut latum pictæ veſtis conſiderat aurum;
Et cædens longi repetit tranſacta diurni.
Et cædit donec laſſis cædentibus, "EXI,
(Intonet horrendùm) jam cognitione peractâ.
Præfectura domûs Siculâ non mitior aulâ:
Nam ſi conſtituit, ſolitoque decentiùs optat
Ornari; & properat, jamque expectatur in hortis,
Aut apud Iſiacæ potiùs ſacraria lenæ;
Componit crinem laceratis ipſa capillis
Nuda humeros Pſecas infelix, nudiſque mamillis.

479. *Tormentors.*] Hire people by the year, who, like executioners, put in execution the cruel orders of their employers.

480. *He beats, &c.*] One of theſe tormentors, hired for this purpoſe, laſhes the poor ſlaves, while madam is employed in her uſual courſe of adorning her perſon, or converſing with company, or looking at ſome fine clothes.

482. *And as he beats, &c.*] The fellow ſtill lays on, while ſhe, very unconcernedly, looks over the family accounts.

483. *He beats, &c.*] Still the beating goes forward, till the beaters are quite tired.

—— "*Go, &c.*] Then ſhe turns the poor ſufferers out of doors, in the moſt haughty manner.—"Be gone, now," ſays ſhe, "the examination is over—all accounts are now ſettled between "us."—Cognitio ſignifies the examination of things, in order to a diſcovery, as accounts, and the like.

Cognitio alſo ſignifies trial, or hearing of a cauſe.—If we are to underſtand the word in this ſenſe, then ſhe may be ſuppoſed to ſay, in a taunting manner—"Be gone—you have had your "trial—the cauſe is over."

485. *Than a Sicilian court.*] Where the moſt cruel tyrants preſided; ſuch as Phalaris, Dionyſius, &c. See Hor. Lib. i. Epiſt. ii. l. 58—9.

486. *An aſſignation.*] Conſtituit—has appointed—i. e. to meet a gallant. See Sat. iii. 12, and note.

487. *In the gardens.*] Of Lucullus—a famous place for pleaſant walks, and where aſſignations were made.

488. *At the temple.*] Sacraria—places where things ſacred to the goddeſs were kept, which had been transferred from Ægypt to Rome.

—— *The bawd Iſis.*] Or the Iſiacan bawd—for her temple was

He beats, and ſhe, by the bye, daubs her face; liſtens to her friends,
Or contemplates the broad gold of an embroider'd garment:
And as he beats, ſhe reads over the tranſactions of a long journal:
And ſtill he beats, till the beaters being tir'd—"Go,
(She horridly thunders out) "now the examination is finiſhed"—
The government of the houſe is not milder than a Sicilian court:
For if ſhe has made an aſſignation, and wiſhes more becomingly than uſual
To be dreſſed, and is in a hurry, and now waited for in the gardens,
Or rather at the temple of the bawd Iſis,
Unhappy Pſecas arranges her hair, herſelf with torne locks,
Naked to the ſhoulders, and with naked breaſts.—

was the ſcene of all manner of lewdneſs, and attended conſtantly by pimps, bawds, and the like. See Sat. ix. l. 22.

489. *Unhappy Pſecas.*] Juvenal gives to the waiting-maid the name of one of chaſte Diana's nymphs, who attended on the perſon of the goddeſs, and aſſiſted at her toilet in the grotto of the vale Gargaphie. Ovid. Met. Lib. iii. l. 155—172. This is very humourous, if we conſider the character of the lady ſpoken of, who is attended at her toilet by her filles de chambre, who have each, like Diana's nymphs, a ſeveral office in adorning her perſon, while all theſe pains, to make herſelf look more handſome than uſual, was becauſe ſhe was going to meet a gallant. The ſad condition of poor Pſecas beſpeaks the violence which ſhe ſuffered, from her cruel miſtreſs, on every the leaſt offence. However, this circumſtance of her torne and diſhevelled locks ſeems a farther humourous parody of the account which Ovid gives of one of Diana's nymphs, who dreſſed the goddeſs's hair—

———Doctior illis
Iſmenis Crocale, ſparſos per colla capillos
Colligit in nodum, quamvis erat ipſa ſolutis.
Ov. ubi ſupr. l. 168—70.

491. "*Why*

Altior hic quare cincinnus? taurea punit
Continuò flexi crimen, facinuſque capilli.
Quid Pſecas admiſit? quænam eſt hic culpa puellæ,
Si tibi diſplicuit naſus tuus? altera lævum
Extendit, pectitque comas, & volvit in orbem.
Eſt in conſilio matrona, admotaque lanis
Emeritâ quæ ceſſat acu: ſententia prima
Hujus erit; poſt hanc ætate, atque arte minores
Cenſebunt: tanquam famæ diſcrimen agatur
Aut animæ: tanti eſt quærendi cura decoris.
Tot premit ordinibus, tot adhuc compagibus altum
Ædificat caput, Andromachen à fronte videbis;
Poſt minor eſt: aliam credas. cedo, ſi breve parvi

491. *"Why is this curl higher?"*] i. e. Than it ought to be—ſays the lady, peeviſhly, to poor Pſecas.

—— *The bull's hide.*] Taurea—a leather whip made of a bull's hide, with the ſtrokes of which, on her bare ſhoulders (Comp. l. 490.) poor Pſecas muſt atone for her miſtake about the height of the curl.

492. *The crime, &c.*] The poet humourouſly ſatirizes the monſtrous abſurdity of puniſhing ſervants ſeverely for ſuch trifles as ſetting a curl either too high or too low, as if it were a ſerious crime—a foul deed (facinus) worthy ſtripes.

494. *If your noſe, &c.*] If you happen to have a deformity in your features—for inſtance, a long and ugly noſe—is the poor girl, who waits on you, to blame for this? are you to vent your diſpleaſure upon her?

495. *The left ſide.*] Another maid-ſervant dreſſes a different ſide of the lady's head, combs out the locks, and turns them into rings. Extendit expreſſes the action of drawing or ſtretching out the hair with one hand, while the other paſſes the comb along it.

496. *A matron, &c.*] She then calls a council upon the ſubject of her dreſs—firſt, an old woman, who has been ſet to the wool (i. e. to ſpin) being too old for her former occupation of handling dexterouſly the criſping-pin, and of dreſſing her miſtreſs's hair—ſhe, as the moſt experienced, is to give her opinion firſt—then the younger maids, according to their age and experience. Emeritâ here is metaphorical; it is the term uſed for ſoldiers, who are diſcharged from the ſervice—ſuch were called milites emeriti.

500. *Of ſo great importance, &c.*] One would think that her reputation,

"Why is this curl higher?"—The bull's hide immediately
punishes
The crime and fault of a curled lock.
What has Pfecas committed? what is the fault of this girl,
If your nose has displeased you? Another extends
The left side, and combs the locks, and rolls them into a
circle.
A matron is in the council, and who, put to the wool,
Ceases from the discharged crisping-pin: her opinion
Shall be first; after her, those who are inferior in age and art
Shall judge: as if the hazard of her reputation, or of her life,
Were in question: of so great importance is the concern
of getting beauty.
She presses with so many rows, and still builds with so many
joinings,
Her high head, that you will see Andromache in front:
Behind she is less: you'd believe her another. Excuse
her if -

reputation, or even her life itself, were at stake, so anxious is she of appearing beautiful.

501. *She presses, &c.*] She crowds such a quantity of rows and stories of curls upon her towering head.

502. *Andromache.*] Wife of Hector, who is described by Ovid as very large and tall.

Omnibus Andromache visa est spatiosior æquo,
Unus, qui modicam diceret, Hector erat. De Art. ii.

503. *Another.*] There is so much difference in the appearance of her stature, when viewed in front, and when viewed behind, that you would not imagine her to be the same woman—you would take her for another.

—— *Excuse her.*] Cedo -da—veniam understood—q. d. To be sure one should in some measure excuse her, if she happen to be a little woman, short-waisted, and, when she has not high shoes on, seeming, in point of stature, shorter than a pigmy, insomuch that she is forced to spring up on tip-toe for a kiss—I say, if such be the case, one ought to excuse her dressing her head so high, in order to make the most of her person.—Thus he ridicules little women who meant to disguise their stature, either

Sortita eſt lateris ſpatium, breviorque videtur
Virgine Pygmæâ, nullis adjuta cothurnis,
Et levis erectâ conſurgit ad oſcula plantâ?
Nulla viri cura intereà, nec mentio fiet
Damnorum: vivit tanquam vicina mariti:
Hoc ſolo propior, quòd amicos conjugis odit,
Et ſervos. gravis eſt rationibus. Ecce furentis
Bellonæ, matriſque Deûm chorus intrat, & ingens
Semivir, obſcœno facies reverenda minori,
Mollia qui ruptâ ſecuit genitalia teſtâ:
Jampridem cui rauca cohors, cui tympana cedunt
Plebeia, & Phrygiâ veſtitur bucca tiarâ:
Grande ſonat, metuique jubet Septembris, & auſtri

by wearing high-heeled ſhoes, or by curling their hair, and ſetting it up as high as they could.

Cothurnus ſignifies a ſort of buſkin, worne by actors in tragedies, with a high heel to it, that they might ſeem the taller.

505. *Pygmean.*] See Sat. xiii. l. 168, and note.

507—8. *No mention—of damages.*] Never takes any notice of the expences ſhe is putting her huſband to, and the damage ſhe is doing to his affairs by her extravagance, and to his comfort and reputation, by her conduct.

508. *As the neighbour, &c.*] Is upon no other footing with her huſband, than if he were an ordinary acquaintance.

509. *In this only nearer, &c.*] The only difference ſhe makes between her huſband, and an ordinary neighbour, is, that ſhe hates his friends, deteſts his ſervants, and ruins his fortune. Gravis rationibus may mean—grievous in her expences.

510. *Behold.*] The poet now ridicules the ſuperſtition of women, and the knavery of their prieſts; and introduces a proceſſion of the prieſts of Bellona, and of Cybele.

511. *Bellona.*] The ſiſter of Mars—ſhe had a temple at Rome. Her prieſts were called Bellonarii; they cut their arms and legs with ſwords, and ran about as if they were mad, for which reaſon, perhaps, the people thought them inſpired. Thus the prieſts of Baal, 1 Kings, xviii. 28.

—— *The mother of the gods.*] Cybele, whoſe prieſts were the Corybantes; they alſo danced about the ſtreets with drums, tabours, and the like, in a wild and frantic manner.

—— *A chorus enters.*] A pack of theſe prieſts make their appearance, led on by their chief.

512. *Half-*

She be allotted a ſhort ſpace of ſmall waiſt, and ſeem ſhorter
Than a Pygmean virgin, help'd by no high-ſoled ſhoes,
And ariſes to kiſſes light with an erect foot.
In the mean while no concern for her huſband, no mention made
Of damages: ſhe lives as the neighbour of her huſband:
In this only nearer, that ſhe hates the friends of her huſband,
And his ſervants; ſhe is grievous to his affairs.
——Behold of mad
Bellona, and of the mother of the gods, a chorus enters, and a great
Half-man, a reverend face with little manhood,
Who has cut his tender genitals with a broken ſhell:
To whom, now long, an hoarſe troop—to whom the plebeian tabours
Yield, and his cheek is clothed with a Phrygian turbant:
Loudly he ſounds forth—and commands the coming of September, and of the

512. *Half-man.*] Semivir—an eunuch; the prieſts of Cybele were ſuch, and were therefore called Semiviri.

514. *An hoarſe troop.*] An aſſembly of attending prieſts, who had bawled themſelves hoarſe with the noiſes they made.

—— *The plebeian tabours.*] The tabours, or drums, which were beat by the inferior plebeian prieſts—here, by metonymy, the prieſts who played on them: all theſe bowed to him, and ſubmitted to his authority.

515. *With a Phrygian turbant.*] Which covered the head and tied under the chin: part of the high prieſt's dreſs, and called Phrygian, becauſe firſt brought from Phrygia, one of the countries in which Cybele was firſt worſhipped.

516. *Loudly he ſounds forth.*] Grande ſonat, may not only mean that he bawled with a loud voice (Comp. l. 484. Intonet horrendùm) but it may alſo be meant to expreſs the ſelf importance of his manner, being about to utter a ſort of prophetic warning, in fanatical and bombaſt verſes.

—— *The coming of September, &c.*] At which time of year the blaſts of the ſouth wind were ſuppoſed to generate fevers, and other dangerous diſeaſes. Comp. Sat. iv. l. 59.

517. *She*

Adventum, niſi ſe centum luſtraverit ovis,
Et xerampelinas veteres donaverit ipſi;
Ut quicquid ſubiti & magni diſcriminis inſtat,
In tunicas eat, & totum ſemel expiet annum.
Hybernum fractâ glacie deſcendet in amnem,
Ter matutino Tiberi mergetur, & ipſis
Vorticibus timidum caput abluet: indè Superbi
Totum regis agrum, nuda ac tremebunda cruentis
Erepet genibus. ſi candida juſſerit Iö,
Ibit ad Ægypti finem, calidâque petitas
A Meroë portabit aquas, ut ſpargat in æde
Iſidis, antiquo quæ proxima ſurgit ovili.
Credit enim ipſius dominæ ſe voce moneri.

517. *She purify herſelf, &c.*] Eggs were uſed in expiations, luſtrations, &c. and particularly in the ſacred rites of Iſis. They were given to the high prieſt, who, it may be ſuppoſed, took care to beſtow them chiefly upon himſelf, while he pretended to offer them to the goddeſs.

518. *Old murrey-colour'd garments.*] Xerampelinus -a -um, adj. (Gr. ξηραμπέλινος, from ξηρος, dry, and αμπελος, a vine) ſomewhat ruddy, like vine leaves in Autumn. Theſe garments were worne by the prieſts of Cybele and Iſis, and were preſented to them by ſuperſtitious and fooliſh women, out of devotion, being made to believe that all their ſins were transferred from the votary to the veſtments, and thus taken away, ſo as to ſecure the party from the puniſhment of them for a whole year together; inſomuch that they ſhould avoid impending dangers and judgments during that time. By veteres we may underſtand that this cuſtom was very antient. Some read veſtes.

521. *She will deſcend, &c.*] At the bidding of the prieſt, theſe women will even plunge into the river Tiber in the very depth of winter, when the ice muſt be broken for them.

522. *The early Tiber.*] i. e. The Tiber early in a cold morning. They thought that the water of the Tiber could waſh away their ſins.

523. *Whirlpools.*] Her ſuperſtition ſubdued all her fears, ſo that ſhe would venture into the moſt dangerous parts of the river at the bidding of the prieſt. See Perſius, Sat. ii. l. 15, 16.

524. *Field of the proud king.*] i. e. The Campus Martius, which once belonged to Tarquin the Proud; when he was driven out, it was given to the people, and conſecrated to Mars.

525. *She will crawl over, &c.*] If the prieſt impoſe this penance

South-wind, to be dreaded, unleſs ſhe purify herſelf with an hundred eggs,
And give to him old murrey-colour'd garments:
That whatever of ſudden and great danger impends,
May go into the clothes, and may expiate the whole year at once.
She will deſcend (the ice being broken) into the wintry river,
Three times be dipp'd in the early Tiber, and in the very
Whirlpools waſh her fearful head: then, the whole
Field of the proud king, naked and trembling, with bloody
Knees ſhe will crawl over.—If we white Iö ſhould command,
She will go to the end of Ægypt, and will bring waters fetch'd
From warm Meroë, that ſhe may ſprinkle them in the temple
Of Iſis, which riſes next to the old ſheepfold.
For ſhe thinks herſelf admoniſh'd by the voice of the miſtreſs herſelf.

penance on her, perſuading her it is the command of the goddeſs Iö (the ſame as Iſis) ſhe will go naked on her bare knees all over the Campus Martius, till the blood comes, and trembling with cold.

525. *White Iö.*] Iö was the daughter of the river Inachus, and changed by Jupiter into a white cow; ſhe afterwards recovered her ſhape, married Oſiris, and became the goddeſs of Ægypt, under the name of Iſis. She had prieſts, and a temple at Rome, where ſhe was worſhipped after the Ægyptian manner. See l. 488.

526. *The end, &c.*] The utmoſt borders.

527. *From warm Meroï.*] The Nile flows round many large iſlands, the largeſt of which was called Meroë, and has, here, the epithet warm, from its being neareſt the torrid zone.

—— *Sprinkle them, &c.*] By way of luſtrations.

528. *Next to the old ſheepfold.*] The temple of Iſis ſtood near that part of the Campus Martius, where the Tarquins, in their days, had numbers of ſheep, and which, from thence, was called the Sheepfold.

529. *Of the miſtreſs herſelf.*] i. e. Of the goddeſs herſelf.—Such a power had theſe prieſts over the minds of theſe weak women, that they could make them believe and do what they pleaſed.

530. *Lo!*

En animam & mentem, cum quâ Dî nocte loquantur!
Ergo hic præcipuum, ſummumque meretur honorem,
Qui grege linigero circumdatus, & grege calvo
Plangentis populi, currit deriſor Anubis.
Ille petit veniam, quoties non abſtinet uxor
Concubitu, ſacris obſervandiſque diebus;
Magnaque debetur violato pœna cadurco:
Et moviſſe caput viſa eſt argentea ſerpens.
Illius lachrymæ, meditataque murmura præſtant,
Ut veniam culpæ non abnuat, anſere magno
Scilicet, & tenui popano corruptus Oſiris.
Cùm dedit ille locum; cophino, fœnoque relicto,
Arcanam Judæa tremens mendicat in aurem,

530. *Lo! the ſoul, &c.*] This apoſtrophe of the poet carries a ſtrong ironical reflection on theſe cunning and impoſing prieſts. As if he had ſaid—"Behold what theſe fellows are! "with whom the gods are ſuppoſed to have nightly inter-"courſe!" Lactantius ſays—Anima, quâ vivimus; mens, quâ cogitamus.

531. *Therefore, &c.*] Becauſe theſe deluded women are perſuaded, that this prieſt has a real intercourſe with heaven, and that all he enjoins them comes from thence, therefore, &c.

532. *A linen-bearing flock.*] A company of inferior prieſts, having on linen veſtments.

—— *A bald tribe, &c.*] They ſhaved their heads, and went howling up and down the ſtreets, in imitation of the Ægyptians, who did the ſame at certain periods in ſearch of Oſiris.

533. *Runs.*] Up and down in a frantic manner.

—— *The derider of Anubis.*] At theſe fooleries the high prieſt carried an image of Anubis, the ſon of Oſiris, whom they worſhipped under the form of a dog, the prieſt all the while laughing (in his ſleeve, as we ſay) at ſuch a deity, and jeering at the folly of the people, who could join in ſuch a ſenſeleſs buſineſs.

The worſhip of Iſis, Oſiris, and Anubis, came from Ægypt.

534. *He ſeeks pardon, &c.*] Here the poet repreſents the prieſt as imploring pardon for a wife who had uſed the marriage-bed on ſome forbidden days. By which he ſtill is laſhing the prieſts for their impoſition, and the people for their credulity.

536. *For a violated coverlid.*] i. e. For the bed which was ſuppoſed to be defiled.

537. *The ſilver ſerpent, &c.*] In the temple of Iſis and Oſiris

Lo! the ſoul and mind, with which the gods can ſpeak by night!
Therefore he gains the chief and higheſt honour,
Who (ſurrounded with a linen-bearing flock, and a bald tribe
Of lamenting people) runs the derider of Anubis.
He ſeeks pardon, as often as the wife does not abſtain
From her huſband, on ſacred and obſervable days,
And a great puniſhment is due for a violated coverlet:
And the ſilver ſerpent ſeems to have moved its head;
His tears and meditated murmurs prevail,
That Oſiris will not refuſe pardon, by a great gooſe,
That is to ſay, and a thin cake, corrupted.
When he has given place, her baſket and hay being left,
A trembling Jeweſs begs into the ſecret ear:

ris there was an image with three heads, the middlemoſt like a lion, the right ſide like a dog, the left a wolf; about all which a ſilver ſerpent, i. e. made of ſilver, ſeemed to wrap itſelf, bringing his head under the right hand of the god. The nodding of the ſerpent (which by ſome ſpring or other device it was probably made to do) denoted that the prieſt had his requeſt granted.

538. *His tears, &c. prevail.*] This kindneſs of the god, and compliance with the requeſt made him, were wholly aſcribed to the prevalence of the prieſt's tears and prayers.

539—40. *By a great gooſe, &c. corrupted.*] The prieſt took good care of himſelf all this while, by receiving from the hands of the devotee a good fat gooſe and a cake, by virtue of which he pretended that Oſiris was brought over to compliance; but theſe, no doubt, the prieſt applied to his own uſe. Popanum ſignifies a broad, round, thin cake, which they offered in old times to the gods.

541. *When he has given place.*] When this knaviſh prieſt is done with.—The poet, ſtill deriding the ſuperſtition of the women, now introduces a Jewiſh woman as a fortuneteller.

—— *Her baſket and hay.*] This Jeweſs is ſuppoſed to come out of the wood, near the gate of Capena, into the city, to tell fortunes, therefore won't appear as a common Jew beggar—and ſhe whiſpers ſecretly in the lady's ear, not chuſing to be overheard and detected, the emperor having baniſhed the Jews from Rome. See Sat. iii. l. 14, note.

542. *Trembling.*] For fear of a refuſal, or perhaps ſhivering

Interpres legum Solymarum, & magna ſacerdos
Arboris, ac ſummi fida internuncia cœli;
Implet & illa manum, ſed parciùs: ære minuto,
Qualiacunque voles Judæi ſomnia vendunt.
Spondet amatorem tenerum, vel divitis orbi
Teſtamentum ingens, calidæ pulmone columbæ
Tractato, Armenius, vel Commagenus aruſpex:
Pectora pullorum rimatur, & exta catelli,
Interdum & pueri: faciet, quod deferat ipſe.
Chaldæis ſed major erit fiducia; quicquid
Dixerit aſtrologus, credent à fonte relatum
Hammonis; quoniam Delphis oracula ceſſant,

with cold, or trembling with old age, or for fear of being overheard and charged with contempt of the gods of Rome, or of the emperor's order.

—— *Begs, &c.*] Aſks ſomething to tell the lady's fortune, whiſpering into her ear with a low voice.

543. *Laws of Solyma.*] The Jewiſh law. The Latins called Jeruſalem, Solymæ-arum, its name having been Solyma at firſt.

543—4. *High prieſteſs of a tree.*] This is ſpoken in contempt of the Jews, who lived in woods, foreſts, &c. and, therefore, the poet probably hints, in a ludicrous manner, at the prieſteſſes of the temple in the wood of Dodona, who pretended to aſk and receive anſwers from oak-trees.

544. *A meſſenger.*] Internuntius is properly a meſſenger between parties—a go-between.

545. *She fills her hand, &c.*] The lady to whom ſhe applies preſents her with a ſmall piece of money—ſhe need not give much.—See the next note.

546. *Whatever dreams you chuſe.*] They pretended to dreams, in which they received intelligence concerning people's fortunes—theſe they ſold to the credulous at a very cheap rate, always accommodating their pretended dreams to the fancy or wiſhes of the parties. See Ezek. xiii. 17—23.

547. *An Armenian.*] Having expoſed the ſuperſtition of the women, with reſpect to the Jewiſh fortune-tellers, he now attacks them on the ſcore of conſulting ſoothſayers, who travelled about to impoſe on the credulous.

Armenia and Syria (of which Commagena is a part) were famous for theſe.

348. *A large will, &c.*] Tells the lady who conſults him, that

Interpreteſs of the laws of Solyma, high prieſteſs
Of a tree, and a faithful meſſenger of high heaven.
And ſhe fills her hand, but very ſparingly: for a ſmall piece of money,
The Jews ſell whatever dreams you may chuſe.
But an Armenian or Commagenian ſoothſayer promiſes
A tender love, or a large will of a childleſs rich man,
Having handled the lungs of a warm dove:
He ſearches the breaſts of chickens, and the bowels of a whelp,
And ſometimes of a child: he will do what he himſelf would betray.
But her confidence in Chaldeans will be greater: whatever
An aſtrologer ſhall ſay, they think brought from the fount
Of Hammon; becauſe the Delphic oracles ceaſe,

that ſhe will be ſucceſsful in love, or that ſome old ſick fellow, who dies without heirs, will leave her a large legacy.

549—50. *Lungs of a warm dove—breaſts of chickens—bowels of a whelp—*] The aruſpices, or ſoothſayers, always pretended to know future events from the inſpection of the inſides of animals, which they handled and examined for the purpoſe.

550. *Sometimes of a child.*] Which one of theſe fellows would not ſcruple to murder on the occaſion.

551. *He will do what, &c.*] He will commit a fact, which, if any body elſe did, he would be the firſt to inform againſt him, if he could get any thing by it.

Deferre, is to accuſe or inform againſt—hence the Delatores, informers, mentioned ſo often by our poet as an infamous ſet of people. See Sat. i. 33. iii. 116. iv. 48. & al.

552. *Chaldeans, &c.*] The Chaldeans, living about Babylon, were looked upon as great maſters in the knowledge of the ſtars, or, what has been uſually called judicial aſtrology. Some of theſe, like other itinerant impoſtors, travelled about, and came to Rome, where they gained great credit with ſilly women, ſuch as the poet has been deſcribing, as open to every impoſture of every kind.

554. *Of Hammon.*] From the oracle of Jupiter Ammon, of which there were ſeveral in Lybia, and were in very high repute.

——— *Becauſe the Delphic oracles ceaſe.*] It is ſaid, that the oracle of Apollo, at Delphos, ceaſed at the birth of Chriſt.

Et genus humanum damnat caligo futuri.
Præcipuus tamen eſt horum, qui ſæpiùs exul,
Cujus amicitiâ, conducendâque tabellâ
Magnus civis obit, & formidatus Othoni.
Inde fides arti, ſonuit ſi dextera ferro
Lævaque, ſi longo caſtrorum in carcere manſit.
Nemo mathematicus genium indemnatus habebit;
Sed qui penè perît: cui vix in Cyclada mitti
Contigit, & parvâ tandem caruiſſe Seripho.
Conſulit icſtericæ lento de funere matris,
Antè tamen de te, Tanaquil tua; quando ſororem
Efferat, & patruos: an ſit victurus adulter
Poſt ipſam: quid enim majus dare numina poſſunt?

555. *A darkneſs, &c.*] Men were now condemned, or conſigned over, to utter ignorance of things to come, ſince the ceaſing of the Delphic oracle, and this gave ſo much reputation to the oracle of Jupiter Hammon.

556. *Been oſteneſt, &c.*] The more wicked the aſtrologer, the greater credit he gained with theſe women.

557. *Hired tablet.*] Theſe aſtrologers uſed to write down on parchment, or in tablets, the anſwers which they pretended to come from the ſtars; in order to obtain a ſight of which, people uſed to give them money.—Conducenda—lit. to be hired.

558. *A great citizen died, &c.*] By the aſtrologer, mentioned in theſe lines, is meant Seleucus, a famous aſtrologer, who had been ſeveral times baniſhed from Rome, and by whoſe inſtigation and prediction, Otho (with whom he was intimate) failing to be adopted by Galba, cauſed Galba to be murdered.

559. *With iron, &c.*] If he has been manacled with fetters on both hands—i. e. hand-cuffed. Sonuit—alludes to the clinking of the fetters.

560. *Long confinement, &c.*] Theſe predicters, who foretold things in time of war, were carried as priſoners with the army, and confined in the camp, in expectation of the event; in which condition they had a ſoldier to guard them, and, for more ſafety, were tied together with a chain of ſome length (which, by the way, may be intimated by the longo carcere) for conveniency, the one end whereof was faſtened to the ſoldier's left arm, the other to the priſoner's right. Carcer ſignifies any place of confinement.

561. *Uncondemned, &c.*] In ſhort, no aſtrologer is ſuppoſed to have a true genius for his art, who has not been within an ace of hanging.

563. *Scarcely*

And a darkneſs of futurity condemns the human race.
Yet the moſt eminent of theſe, is he who has been oftener an exile,
By whoſe friendſhip, and by whoſe hired tablet,
A great citizen died, and one fear'd by Otho:
Thence confidence [is given] to his art, if with iron his right hand has clatter'd,
And his left: if he has remained in the long confinement of camps.
No aſtrologer uncondemn'd will have a genius;
But he who has almoſt periſhed: to whom to be ſent to the Cyclades
It has ſcarcely happened, and at length to have been freed from little Seriphus.
Your Tanaquil conſults him about the lingering death of her jaundic'd
Mother; but, before this, concerning you: when her ſiſter ſhe may
Bury, and her uncles; whether the adulterer will live
After her: for what greater thing can the gods beſtow?—

563. *Scarcely happened, &c.*] With the greateſt difficulty obtained the favour of baniſhment to the Cyclades, which were iſlands in the Archipelago: they were accounted fifty-three in all; to ſome of theſe criminals were baniſhed.

—— *Little Seriphus.*] At laſt recalled from baniſhment in the iſland Seriphus, which was the leaſt, the moſt barren, and moſt inhoſpitable of all; of courſe appropriated to the more atrocious malefactors who were baniſhed.

564. *Your Tanaquil.*] i. e. Your wife, whom he calls ſo after the name of the wife of Tarquinius Priſcus, a woman ſkilled in divination, who foretold her huſband ſhould be king.

—— *Conſults him, &c.*] He laſhes the wickedneſs of the women of his time, who not only conſulted aſtrologers about the death of their huſbands, but of their parents and neareſt relations.

566. *Whether the adulterer, &c.*] Her paramour, whoſe life ſhe not only prefers to that of her huſband and relations, but even to her own, as if no greater bleſſing could be vouchſafed her, than that he ſhould outlive her.

Hæc tamen ignorat, quid ſidus triſte minetur
Saturni; quo læta Venus ſe proferat aſtro;
Qui menſis damno, quæ dentur tempora lucro.
Illius occurſus etiam vitare memento,
In cujus manibus, ceu pinguia ſuccina, tritas
Cernis ephemeridas; quæ nullum conſulit, & jam
Conſulitur; quæ caſtra viro, patriamque petente,
Non ibit pariter, numeris revocata Thraſylli.
Ad primum lapidem vectari cùm placet, hora
Sumitur ex libro; ſi prurit frictus ocelli
Angulus, inſpectâ geneſi collyria poſcit.
Ægra licèt jaceat, capiendo nulla videtur
Aptior hora cibo, niſi quam dederit Petoſiris.
Si mediocris erit, ſpatium luſtrabit utrumque

568. *She is ignorant of, &c.*] She is ſo earneſt about the fate of others, that ſhe is content to be ignorant about her own.

569. *Saturn.*] Was reckoned an unlucky planet; and if he aroſe when a perſon was born, was ſuppoſed to portend misfortunes. Perſius calls Saturn—gravem. Hor. impium.

—— *Propitious Venus.*] Reckoned fortunate if ſhe aroſe in conjunction with certain others.

570. *What month, &c.*] The Romans were very ſuperſtitious about lucky and unlucky times.

571. *Remember alſo, &c.*] The poet continues his raillery on the ſuperſtition of women; and now comes to thoſe who calculate their fortunes out of books, which they carry about with them, and conſult on all occaſions.

572—3. *Like fat amber—worne diaries.*] Ephemeridas—ſignify, in this place, a ſort of almanacs, in which were noted down the daily riſing and ſetting of the ſeveral conſtellations; by the conſulting which, theſe women pretended to know their own fortunes, and to tell thoſe of other people.—The poet repreſents theſe as thumbed very often over, ſo as to be ſoiled, and to bear the colour and appearance of amber that had been chafed by rubbing.

574. *The camp, and his country, &c.*] Whether being at home he is going to the war, or being in the camp wants to return home, ſhe refuſes to go with him, if her favourite aſtrologer ſays the contrary.

575. *The numbers of Thraſyllus.*] Numeros may here either mean

These things, however, she is ignorant of—what the baleful star
Of Saturn may threaten, with what star propitious Venus may shew herself,
What month for loss, what times are given for gain.
Remember also to avoid the meeting her
In whose hands, like fat amber, you see worne
Diaries: who consults no one, and now is
Consulted: who, her husband going to the camp, and his country,
Will not go with him, called back by the numbers of Thrasyllus.
When she pleases to be carried to the first stone, the hour
Is taken from her book: if the rubb'd angle of her eye
Itches, she asks for eye-salve, her nativity being inspected;
Tho' she lie sick, no hour seems more apt
For taking food, than that which Petosiris has allotted.
If she be in a middle station, she will survey each space

mean numbers, or figures, in which some mystery was set down or delivered—or some mystical verses, which it was very usual for that sort of people to make use of. Thrasyllus was a Platonist, a great mathematician, once in high favour with Tiberius; afterwards, by his command, thrown into the sea at Rhodes.

576. *To the first stone.*] i. e. The first mile-stone from Rome; for there were mile-stones on the roads, as now on ours.—q. d. She can't stir a single mile without consulting her book.

577. *Of her eye, &c.*] The poet puts these ridiculous instances, to shew, in the strongest light, the absurdity of these people, who would not do the most errant trifles without consulting the ephemeris, to find what star presided at their nativity, that from thence they might gather a good or ill omen.

580. *Petosiris.*] A famous Ægyptian astrologer, from whose writings and calculations a great part of her ephemeris, probably, was collected.

581. *She will survey, &c.*] The woman in mean circumstances runs to the Circus, and looks from one end to the other, till she can find some of those itinerant astrologers, who made that place their haunt.

Metarum, & ſortes ducet; frontemque manumque
Præbebit vati crebrum poppyſma roganti.
Divitibus reſponſa dabit Phryx augur, & Indus
Conductus; dabit aſtrorum mundique peritus;
Atque aliquis ſenior, qui publica fulgura condit.
Plebeium in Circo poſitum eſt, & in aggere fatum:
Quæ nullis longum oſtendit cervicibus aurum,
Conſulit ante Phalas, Delphinorumque columnas,
An ſaga vendenti nubat, caupone relicto.

582. *Draw lots.*] For her fortune.—This was one inſtance of their ſuperſtition.

—— *Her forehead and hand.*] That by the lines in theſe ſhe may have her fortune told.

583. *To a prophet.*] A fortune-teller.

—— *A frequent ſtroking.*] Viz. her hand. Poppyſma ſignifies, here, a ſtroking with the hand, which the fortune-teller made uſe of, drawing his hand over the lines of her forehead and hand, as taking great pains to inform himſelf aright. Or, perhaps, we may underſtand that he did it wantonly. Poppyſma ſignifies, alſo, a popping or ſmacking with the lips, and at the ſame time feeling, and handling, or patting the neck of an horſe, to make him gentle: this word may therefore be uſed here metaphorically, to expreſs the manner in which theſe chiromants felt and handled the hands of the women who conſulted them, perhaps ſmacking them with their lips.

584. *A Phrygian.*] Tully, De Divinat, Lib. i. ſays, that theſe people, and the Cilicians and Arabs, were very aſſiduous in taking omens from the flight of birds.

585. *Indian, &c.*] The Brachmans were Indian philoſophers, who remain to this day. They hold, with Pythagoras, the tranſmigration of the ſoul. Theſe the richer ſort applied to, as ſkilled in the ſcience of the ſtars, and of the motions of the celeſtial globe, from whence they drew their auguries.

586. *Some elder.*] Some prieſt, whom the Latins called Senior, and the Greeks Preſbyter—both which ſignify the ſame thing.

—— *Who hides the public lightning.*] If a place were ſtruck by lightning, it was expiated by a prieſt. They gathered what was ſcorched by lightning, and, praying with a low voice, hid or buried it in the earth.

Theſe lightnings were reckoned either public or private, as where the miſchief happened either to public buildings, or to private houſes, and the like.

Private

Of the goals, and will draw lots: and her forehead and hand
She will ſhew to a prophet, who aſks a frequent ſtroking.
To the rich a Phrygian augur will give anſwers, and an hired
Indian, ſkilled in the ſtars and ſphere will give them;
And ſome elder who hides the public lightning.
The plebeian fate is placed in the Circus, and in the mount;
She who ſhews no long gold on her neck,
Conſults before the Phalæ, and the pillars of the dolphins,
Whether ſhe ſhall marry the blanket-ſeller, the victualler being left,

Private lightnings were ſuppoſed to forebode things to come for ten years only; public lightnings, for thirty years.

587. *Placed in the Circus.*] The common ſort apply to the quacks and cheats who ply in the Circus.

—— *In the mount.*] What was called Tarquin's Mount, which he caſt up on the eaſtern ſide of Rome, as a defence to the city—this was alſo the reſort of theſe fraudulent people, who took but ſmall fees for their ſervices.

588. *Shews no long gold, &c.*] The poet, at l. 581, ſpeaks of women in middling circumſtances, who go to the Circus in order to find an itinerant fortune-teller, whom they may conſult at a ſmall price. See the note. Then he mentions the rich, who could afford to pay well, and therefore employed a more expenſive ſort.

Here he mentions the lower order of women, which, in contradiſtinction to the former, he deſcribes as wearing no gold as ornaments about their necks. Hence I think nullis cervicibus aurum the right reading—i. e. nullum aurum cervicibus—Hypallage. See Sat. ii. l. 90, and note.

Reading nudis cervicibus, &c. as if the vulgar, or common ſort, wore necklaces of gold about their necks, ſeems a contradiction.

589. *Pillars of the dolphins.*] In the Circus were lofty pillars, on which were placed the ſtatues of dolphins, erected for ornament. Others underſtand this of the temple of Cn. Domitius, in the Flaminian Circus, on which were the figures of Nereids riding upon dolphins. The Phalæ were wooden towers.

Theſe places are alſo mentioned here as the reſort of gypſies, common fortune-tellers, and ſuch ſort of folks, who were conſulted by the vulgar.

590. *Whether, &c.*] She is ſuppoſed to determine, by the anſwers

Hæ tamen & partûs ſubeunt diſcrimen, & omnes
Nutricis tolerant, fortunâ urgente, labores:
Sed jacet aurato vix ulla puerpera lecto;
Tantum artes hujus, tantum medicamina poſſunt,
Quæ ſteriles facit, atque homines in ventre necandos
Conducit. gaude, infelix, atque ipſe bibendum
Porrige quicquid erit: nam ſi diſtendere vellet,
Et vexare uterum pueris ſalientibus, eſſes
Æthiopis fortaſſe pater: mox decolor hæres
Impleret tabulas nunquam tibi manè videndus.
Tranſeo ſuppoſitos, & gaudia, votaque ſæpe
Ad ſpurcos decepta lacus, atque inde petitos
Pontifices, Salios, Scaurorum nomina falſo
Corpore laturos. Stat fortuna improba noctu,
Arridens nudis infantibus: hos fovet omnes,

anſwers from theſe wretches, which of her ſweethearts ſhe ſhall take, and which leave.

591. *Theſe undergo, &c.*] The poet now laſhes the vice of procuring abortion, ſo frequent among the ladies of Rome, and introduces it with ſaying, that, indeed, the poorer ſort not only bring children, but nurſe them too; but then this is owing to their low circumſtances, which will not afford them the means of abortion, or of putting out their children to nurſe.

593. *Hardly any lying-in woman, &c.*] i. e. You'll ſcarce hear of a lying-in woman among the ladies of quality, ſuch is the power of art, ſuch the force of medicines, prepared by thoſe who make it their buſineſs to cauſe barrenneſs and abortion!

596. *Rejoice, thou wretch.*] He calls the huſband infelix, an unhappy wretch, i. e. in having ſuch a wife as is capable of having children by others; but yet he bids him rejoice in adminiſtering medicines to make her miſcarry, for that, if ſhe went her full time, ſhe would produce a ſpurious child.

599. *Father of a blackmoor.*] Forced to be reputed the father of a child, begotten on your wife by ſome black ſlave.

600. *Fill your will, &c.*] A diſcoloured child, the real offspring of a Moor, will be your heir, and as ſuch inherit your eſtate after your death (Tabulas here means the pages of the laſt will and teſtament). See Sat. i. l. 63 and 68.

—— *Never, &c.*] To meet him in a morning would be conſtrued into an ill omen. The Romans thought it ominous to ſee a blackmoor in a morning, if he was the firſt man they met.

601. *The*

Yet these undergo the peril of child-birth, and bear all
The fatigues of a nurse, their fortune urging them:
But hardly any lying-in woman lies in a gilded bed;
So much do the arts, so much the medicines of such a one prevail,
Who causes barrenness, and conduces to kill men in the
Womb. Rejoice, thou wretch, and do thou thyself reach forth
To be drunk whatever it may be: for if she is willing to distend,
And disturb her womb with leaping children, you may be,
Perhaps, the father of a blackmoor: soon a discolour'd heir
May fill your will, never to be seen by you in a morning.
I pass by suppositious children, and the joys, and vows, often
Deceived at the dirty lakes, and the Salian priests fetch'd
From thence, who are to bear the names of the Scauri
In a false body: waggish Fortune stands by night
Smiling on the naked infants: all these she cherishes,

601. *The joys, and vows, &c.*] Here he inveighs against the women who deceive their husbands by introducing suppositious children for their own.

602. *At the dirty lakes.*] Some usual place where children were exposed.

The poor husband looks on them as his joy, and as the fruit of his vows and wishes, which are thus deceived by bastards, who are exposed at some place in Rome (famous probably for such things) and taken from thence to the houses of the great, who bring them up, thinking them their own, till at length they pass for the offspring of noble families, and fill the chief offices in the city.

—— *Salian priests.*] These were priests of Mars, and so made from among the nobility.

603. *The names of the Scauri, &c.*] Being supposed to be nobly born, they falsely bear the names of the nobility who bring them up as their own.

604. *Waggish Fortune.*] Fortune may here properly be styled waggish, as diverting herself with these frauds.

605. *Smiling on the naked infants, &c.*] Exposed as they were by night, she stands their friend, and, delighting to carry on the deceit, makes them, as it were, her favourites—makes their

Involvitque ſinu; domibus tunc porrigit altis,
Secretumque ſibi mimum parat: hos amat, his ſe
Ingerit, atque ſuos ridens producit alumnos.
Hic magicos affert cantus, hic Theſſala vendit
Philtra, quibus valeant mentem vexare mariti,
Et ſoleâ pulſare nates. quòd deſipis, indè eſt;
Inde animi caligo, & magna oblivio rerum,
Quas modò geſſiſti. Tamen hoc tolerabile, ſi non
Et furere incipias, ut avunculus ille Neronis,
Cui totam tremuli frontem Cæſonia pulli
Infudit. quæ non faciet, quod Principis uxor?
Ardebant cuncta, & fractâ compage ruebant,
Non aliter quàm ſi feciſſet Juno maritum

their concerns her own, and laughs in ſecret at the farce they are to exhibit, when conveyed to the lofty palaces of the great, and educated there, till ſhe produces them into the higheſt honours of the city. This reminds one of Hor. Lib. iii. Ode xxix. l. 49—52.

Fortuna, ſævo læta negotio,
Ludum inſolentem ludere pertinax—
&c.

608. *She charges herſelf.*] His ſe ingerit—i. e. ſhe charges herſelf with the care of them. So the French ſay—S'ingerer dans des affaires des autres.

—— *Her foſter-children.*] Alumnus ſignifies a nurſe-child, or foſter-child, and may be well applied to theſe children, nurſed, as it were, in the boſom and lap of Fortune, who has not only preſerved them from periſhing, but has contrived to make them paſs for the children of nobles, and to be educated accordingly.

609. *One brings, &c.*] Now the poet inveighs againſt love-potions, and magical arts, which were uſed by the women towards their huſbands.

609—10. *Theſſalian philtres.*] Philtra denotes love-potions, or medicines cauſing love. For theſe Theſſaly was famous, and the Roman women either procured, or learnt them from thence. See l. 132, and note the firſt.

610. *Vex the mind, &c.*] So deprive him of his reaſon and underſtanding as to uſe him as they pleaſe, even in the moſt diſgraceful manner.

611. *From thence.*] i. e. From theſe philtres.

613. *This is tolerable.*] That you ſuffer in your underſtanding

And wraps in her boſom, then conveys them to high houſes,
And prepares a ſecret farce for herſelf: theſe ſhe loves,
With theſe ſhe charges herſelf, and, laughing, produces her own foſter-children.

One brings magical incantations, another ſells Theſſalian
Philtres, by which they can vex the mind of the huſband,
And clap his poſteriors with a ſlipper: that you are fooliſh, is from thence;
Thence darkneſs of mind, and great forgetfulneſs of things,
Which you did but juſt now. Yet this is tolerable, if you don't
Begin to rave too, as that uncle of Nero,
For whom Cæſonia infuſed the whole forehead of a trembling colt;
What woman will not do what the wife of a prince did?
All things were burning, and fell to pieces, the bond
Being broken. Not otherwiſe than if Juno had made her huſband

ing and recollection is tolerable, in compariſon of what is much more fatal, that is to ſay, being driven into raving madneſs.

614. *Uncle of Nero, &c.*] Cæſar Caligula, whom Cæſonia, his wife, drenched with a love-potion made of the hippomanes (a little ſkin, or bit of fleſh, taken from the forehead of a colt newly foaled) which drove him into ſuch madneſs, that he would often ſhew her naked to his friends. This potion of Cæſonia's was infinitely worſe than Agrippina's muſhroom, for that only deſtroyed a drivelling old emperor: but Caligula, after his draught, became a mercileſs, cruel, and bloody tyrant, and committed infinite ſlaughter without diſtinction.

615. *A trembling colt.*] Tremuli—trembling with cold on being dropped from the dam.

616. *What woman will not do, &c.*] i. e. Other women, ſtirred up by the example of ſo great a perſonage, will not be afraid to do the ſame.

617. *All things were burning.*] Alluding to the devaſtations of Caligula's mad cruelty, which raged and deſtroyed like fire.

—— *Fell to pieces, &c.*] A metaphor taken from an houſe falling down by the beams giving way—ſo every bond of civil and human ſociety was deſtroyed by the tyrant, and ſeemed to threaten univerſal ruin.

618. *If Juno, &c.*] The ſovereign of Rome, being thus driven

Infanum. Minùs ergo nocens erit Agrippinæ
Boletus: ſiquidem unius præcordia preſſit
Ille ſenis, tremulumque caput deſcendere juſſit
In cœlum, & longâ manantia labra ſaliva.
Hæc poſcit ferrum, atque ignes, hæc potio torquet,
Hæc lacerat miſtos equitum cum ſanguine patres.
Tanti partus equæ, tanti una veneſica conſtat.

Oderunt natos de pellice: nemo repugnat,
Nemo vetat: jamjam privignum occidere fas eſt.
Vos ego, pupilli, moneo, quibus amplior eſt res,
Cuſtodite animas, & nulli credite menſæ:
Livida materno fervent adipata veneno.
Mordeat antè aliquis, quicquid porrexerit illa,
Quæ peperit: timidus præguſtet pocula pappas.

driven into madneſs by his wife, was as deſtructive to Rome, as if Juno had made Jupiter mad enough to have done it himſelf. Perhaps the poet alludes to the outrageous fondneſs of Jupiter for Juno, effected by the cæſtus, or girdle of Venus.

619. *The muſhroom of Agrippina.*] The wife of the emperor Claudius, whom, that ſhe might make her ſon Nero emperor, ſhe poiſoned with muſhrooms, by contriving a ſubtle poiſon to be put among them. See Sat. v. l. 147—8, and note.

620. *One old man.*] The emperor Claudius, who was poiſoned in the ſixty-fourth year of his age, very much debilitated and infirm, from his exceſſes and debaucheries.

621—2. *To deſcend into heaven.*] Claudius had been canonized by Nero after his death, and ranked among the gods. The poet here humourouſly deſcribes him as going downwards to heaven, i. e. to the heaven prepared for ſuch a monſter of folly and cowardice, which could be no other than the infernal regions. See Ant. Univ. Hiſt. vol. xiv. p. 370, note O.

623. *This potion, &c.*] For the explanation of this, and the following line, ſee before, note on l. 614.

624. *Senators mixed, &c.*] Mixes ſenators and knights in one undiſtinguiſhed carnage.

625. *The offspring of a mare.*] The colt from which the hippomanes was taken. See note on l. 614, and l. 132, note.

—— *One witch.*] i. e. One ſuch woman as Cæſonia.

626. *Offspring of the huſband's miſtreſs.*] The huſband's children by ſome woman he keeps. Pellex properly denotes the concubine of a married man.

627. *Now-a-days, &c.*] Nobody blames a wife for not liking

Mad. Leſs hurtful therefore was the muſhroom of Agrip-
pina:
For that oppreſſed the bowels of one old man,
And commanded his trembling head to deſcend into
Heaven, and his lips flowing with long ſlaver.
This potion calls for the ſword, and fire, this torments,
This tears to pieces ſenators, mixed with the blood of
knights.
Of ſo great conſequence is the offspring of a mare: of ſo
much importance is one witch.
They hate the offspring of the huſband's miſtreſs: no-
body oppoſes,
Nobody forbids it: now-a-days it is right to kill a ſon-in-
law.
Ye, O orphans, who have a large eſtate, I admoniſh;
Take care of your lives, and truſt no table,
The livid fat meats are warm with maternal poiſon.
Let ſome one bite before you whatever ſhe who bore you
Shall offer you, let the timid tutor taſte firſt the cups.

liking the huſband's baſtards; but things are now come to ſuch a paſs, that it is looked upon as no ſort of crime to diſpatch a huſband's children by a former wife, that their own children, by thoſe huſbands, may inherit their eſtates. Comp. l. 132—3.

628. *Ye, O orphans.*] Ye that have loſt your fathers.—The poet here inveighs againſt thoſe unnatural mothers, who would poiſon their own children, that they might marry ſome gallant, and their children by him inherit what they had. Pupillus denotes a fatherleſs man-child, within age, and under ward.

629. *Take care of your lives.*] Leſt you be killed by poiſon.

—— *Truſt no table.*] Be cautious what you eat.

630. *The livid fat meats, &c.*] The dainties which are ſet before you to invite your appetite, are, if you examine them, black and blue with the venom of ſome poiſon, and this prepared by your own mother.

631. *Let ſome one bite before you, &c.*] Have a taſter for your meat before you eat it yourſelf, if it be any thing which your mother has prepared for you.

632. *The timid tutor.*] Pappas was a ſervant that brought up and attended children, and, as ſuch, very likely to be in the mother's

Fingimus hæc, altum Satyrâ ſumente cothurnum,
Scilicet, & finem egreſſi legemque priorum,
Grande Sophocleo carmen bacchamur hiatu,
Montibus ignotum Rutulis, cœloque Latino.
Nos utinam vani! ſed clamat Pontia, Feci,
Confiteor, puerique meis aconita paravi;
Quæ deprenſa patent; facinus tamen ipſa peregi.
Tune duos unâ, ſæviſſima vipera, cœnâ?
Tune duos? ſeptem, ſi ſeptem fortè fuiſſent.
Credamus tragicis, quicquid de Colchide ſævâ
Dicitur, & Progne. nil contrà conor: & illæ
Grandia monſtra ſuis audebant temporibus; ſed
Non propter nummos. Minor admiratio ſummis
Debetur monſtris, quoties facit ira nocentem

mother's confidence; if ſo, he might well fear and tremble if ſet to be the children's taſter.

633—35. *But we feign theſe things, &c.*] q. d. What I have been ſaying muſt appear ſo monſtrous, as to be regarded by ſome as a fiction; and, inſtead of keeping within the bounds and laws of ſatire, I have taken flights into the fabulous rant of tragedy, like Sophocles, and other fabulous writers of the drama. Hiatus, lit. a gaping—an opening the mouth wide. Hence bawling. Metaph. like actors of high-flown tragedy.

636. *Unknown to the Rutulian mountains, &c.*] Such as no Roman ſatiriſt ever before attempted. The Rutuli were an antient people of Italy—Latium alſo a country of Italy. Or perhaps the poet's alluſion is to the ſubjects on which he writes; which, for their enormity and horrid wickedneſs, were unknown to former ages.

637. *Pontia.*] The poet, to clear himſelf from ſuſpicion of fiction, introduces the ſtory of Pontia, the daughter of Tit. Pontius, who had done what is here mentioned of her. Holyday, in his illuſtrations, mentions an old inſcription upon a ſtone, to the following purpoſe; viz. "Here I Pontia, the daughter of "Titus Pontius, am laid, who, out of wretched covetouſneſs, "having poiſoned my two ſons, made away with myſelf."

639. "*Which diſcover'd, &c.*] q. d. The fact being diſcovered needs no queſtion—but yet I avow it.

642. *Let us believe, &c.*] q. d. After ſuch a fact as this we may believe any thing.

643. *Col-*

Surely we feign theſe things, ſatire aſſuming the lofty buſkin;
Having exceeded the bound and law of all that went before,
We rant forth lofty verſe in Sophoclean ſtrains,
Unknown to the Rutulian mountains, and to the Latin climate.
I would we were falſe! but Pontia cries out—"I have done it!
"I confeſs I have prepared poiſons for my boys;"—
"Which diſcover'd are evident: but the deed I myſelf per-
"petrated"—
"Didſt thou, O moſt ſavage viper, deſtroy two at one
"meal?
"Didſt thou two?"—"Yes, ſeven, if haply ſeven there
"had been."
Let us believe whatever is ſaid in tragedies of cruel
Colchis, and Progne. I endeavour nothing againſt it: and thoſe women
Dared in their day (to commit) great enormities, but
Not for the ſake of money. But little wonder is due
To the greateſt enormities, as often as anger makes this ſex

643. *Colchis.*] Medea, the daughter of Æta, king of Colchos, who fled away with Jaſon, and, being purſued by her father, cut her brother Abſyrtes in pieces, and ſcattered the limbs in her father's way, to retard his purſuit.

—— *Progne.*] Daughter of Pandion king of Athens, and wife to Tereus king of Thrace, who having raviſhed her ſiſter Philomela, ſhe, in revenge, killed her ſon Itys, and ſerved him up to her huſband to eat.

—— *I endeavour nothing againſt it.*] If you ſay you believe theſe things, I ſhall offer nothing to the contrary.

645. *Little wonder is due, &c.*] To be ſure thoſe women did monſtrous things, but then not for the ſake of money, which is the caſe with our women; this ſtill is almoſt incredible:—as for what the ſex will do through anger, or revenge, or malice, there is nothing that they are incapable of, when thoroughly provoked. See l. 134, note.

Hunc ſexum; & rabie jecur incendente feruntur
Præcipites: ut ſaxa jugis abrupta, quibus mons
Subtrahitur, clivoque latus pendente recedit.
Illam ego non tulerim, quæ computat, & ſcelus ingens
Sana facit. ſpectant ſubeuntem fata mariti
Alceſtim; &, ſimilis ſi permutatio detur,
Morte viri cuperent animam ſervare catellæ.
Occurrent multæ tibi Belides, atque Eriphylæ:
Manè Clytæmneſtram nullus non vicus habebit.
Hoc tantùm refert, quòd Tyndaris illa bipennem
Inſulſam, & fatuam dextrâ lævâque tenebat:
At nunc res agitur tenui pulmone rubetæ;

648. *As ſtones, &c.*] Women as naturally precipitate into miſchief and cruelty, when in a paſſion, as ſtones fall down from the top of an eminence, when that which ſupports them is removed from under them.

The poet ſuppoſes large ſtones, or rocks, on the ſummit of a high cliff on the top of a mountain, and, by an earthquake, the mountain ſinking, and the cliff receding from under the baſes of the rocks: of courſe theſe muſt not only fall, but threaten ruin wherever they alight. This ſimile is very apt and beautiful to illuſtrate his deſcription of women, who, when provoked, ſo that all reſerve is taken away, their miſchief will fall headlong (like the rock from the top of the cliff) and deſtroy thoſe on whom it alights.

651. *While in her ſound mind.*] In cold blood, as we ſay.

—— *Alceſte, &c.*] The wife of Admetus, king of Theſſaly, who being ſick, ſent to the oracle, and was anſwered that he muſt needs die, unleſs one of his friends would die for him: they all refuſed, and then ſhe voluntarily ſubmitted to die for him.

The ladies of Rome ſaw a tragedy on this ſubject frequently repreſented at the theatres; but, ſo far from imitating Alceſte, they would ſacrifice their huſbands to ſave the life of a favourite puppy-dog.

654. *Belides.*] Alluding to the fifty daughters of Danaus, the ſon of Belus, who all, except one, ſlew their huſbands on the wedding-night. See Hor. Lib. iii. Ode xi. l. 25—40.

—— *Eriphylæ.*] i. e. Women like Eriphyla, the wife of Amphiarus, who for a bracelet of gold diſcovered her huſband, when

Miſchievous, and, rage inflaming the liver, they are
Carried headlong: as ſtones broken off from hills, from which the mountain
Is withdrawn, and the ſide recedes from the hanging cliff.
I could not bear her, who deliberates, and commits a great crime
While in her ſound mind. They behold Alceſte undergoing the fate
Of her huſband, and, if a like exchange were allowed,
They would deſire to preſerve the life of a lap-dog by the death of an huſband.
Many Belides will meet you, and Eriphylæ:
No ſtreet but will have every morning a Clytemneſtra.
This is the only difference, that that Tyndaris held a ſtupid
And fooliſh ax, with her right hand and her left:
But now the thing is done with the ſmall lungs of a toad;

when he hid himſelf to avoid going to the ſiege of Troy, where he was ſure he ſhould die.

655. *Clytemneſtra.*] The daughter of Tyndarus, and wife of Agamemnon, who living in adultery with Ægyſthus, during her huſband's abſence at the ſiege of Troy, conſpired with the adulterer to murder him at his return, and would have ſlain her ſon Oreſtes alſo; but Electra, his ſiſter, privately conveyed him to king Strophius. After he was come to age, returning to Argos, he ſlew both his mother and her gallant.

656. *That Tyndaris.*] i. e. That daughter of Tyndarus—Clytemneſtra. Juvenal, by the manner of expreſſion—illa Tyndaris—means to inſinuate, that this name belonged to others beſide her—viz. to many of the Roman ladies of his time.

556—7. *Held a fooliſh axe, &c.*] The only difference between her and the modern murderers of their huſbands, is, that Clytemneſtra, without any ſubtle contrivance, but only with a fooliſh, bungling axe, killed her huſband. Comp. Hor. Lib. i. Sat. i. l. 99—100. Whereas the Roman ladies, with great art and ſubtlety, deſtroy theirs, by inſinuating into their food ſome latent poiſon, curiouſly extracted from ſome venomous animal. See Sat. i. 70.

Sed tamen & ferro, ſi præguſtârit Atrides
Pontica ter victi cautus medicamina regis. 660

659. *With a ſword too, &c.*] Not but they will go to work as Clytemneſtra did, rather than fail, if the wary huſband, ſuſpecting miſchief, has prepared and taken an antidote to counteract the poiſon, ſo that it has no effect upon him.

—— *Atrides.*] Agamemnon, the ſon of Atreus.—Juvenal uſes this name, as deſcriptive of the ſituation of the huſband, whom the modern Clytemneſtra is determined to murder, for the ſake of a gallant. Thus he carries on the ſevere, but humorous parallel, between the antient and modern ſcenes of female treachery, luſt, and cruelty.

660. *The*

But yet with a ſword too, if cautious Atrides has before-
hand taſted
The Pontic medicines of the thrice-conquer'd king. 660

660. *The Pontic medicines, &c.*] Mithridates, king of Pontus, invented a medicine, which, after him, was called Mithridate—here the Pontic medicine, an antidote againſt poiſon.

—— *Thrice-conquer'd king.*] He was conquered by Sylla, then by Lucullus, and then by Pompey. After which, it is ſaid, he would have poiſoned himſelf, but he was ſo fortified by an antidote which he had invented, and had often taken, that no poiſon would operate upon him.

END OF THE SIXTH SATIRE.

SATIRA VII.

ARGUMENT.

This Satire is addreſſed to Teleſinus, a poet. Juvenal laments the neglect of encouraging learning. That Cæſar only is the patron of the fine arts. As for the reſt of the great and noble Romans, they gave no heed to the protec-

ET ſpes, & ratio ſtudiorum in Cæſare tantùm;
Solus enim triſtes hâc tempeſtate camœnas
Reſpexit; cùm jam celebres, notique poëtæ
Balneolum Gabiis, Romæ conducere furnos
Tentarent: nec fœdum alii, nec turpe putarent
Præcones fieri; cùm deſertis Aganippes
Vallibus, eſuriens migraret in atria Clio.
Nam ſi Pieriâ quadrans tibi nullus in umbrâ
Oſtendatur, ames nomen, victumque Machæræ;

Line 1. *The hope and reaſon, &c.*] i. e. The ſingle expectation of learned men, that they ſhall have a reward for their labours, and the only reaſon, therefore, for their employing themſelves in liberal ſtudies, are repoſed in Cæſar only.—Domitian ſeems to be meant; for though he was a monſter of wickedneſs, yet Quintilian, Martial, and other learned men, taſted of his bounty. Quintilian ſays of him—"Quo nec præſentiùs ali-"quid, nec ſtudiis magis propitium numen eſt." See l. 20—1.

2. *The mournful Muſes.*] Who may be ſuppoſed to lament the ſad condition of their deſerted and diſtreſſed votaries.

4. —*bath at Gabii, &c.*] To get a livelihood by. Gabii was a little city near Rome. Balneolum—a ſmall bagnio.

—— *Ovens.*] Public bakehouſes, where people paid ſo much for baking their bread.

6. *Criers.*] Præcones—whoſe office at Rome was to proclaim public meetings, public ſales, and the like—a very mean employment; but the poor ſtarving poets diſregarded this circumſtance—"any thing rather than ſtarve"—and indeed, however meanly

SATIRE VII.

ARGUMENT.

tion of poets, hiſtorians, lawyers, rhetoricians, grammarians, &c. Theſe laſt were not only ill paid, but even forced to go to law, for the poor pittance which they had earned, by the fatigue and labour of teaching ſchool.

BOTH the hope, and reaſon of ſtudies, is in Cæſar only:
For he only, at this time, regards the mournful Muſes,
When now our famous and noted poets would try
To hire a ſmall bath at Gabii, or ovens at Rome:
Nor would others think it mean, nor baſe,
To become criers; when, the vallies of Aganippe
Being deſerted, hungry Clio would migrate to court-yards.
For if not a farthing is ſhewn to you in the Pierian ſhade,
You may love the name, and livelihood of Machæra;

meanly this occupation might be looked upon, it was very profitable. See Sat. iii. l. 157, note.

6. *Aganippe.*] A ſpring in the ſolitary part of Bœotia, conſecrated to the Nine Muſes.

7. *Hungry Clio.*] One of the Nine Muſes—the patroneſs of heroic poetry: here, by meton. put for the ſtarving poet, who is forced, by his poverty, to leave the regions of poetry, and would fain beg at great men's doors. Atrium ſignifies the court, or court-yard, before great men's houſes, where theſe poor poets are ſuppoſed to ſtand, like other beggars, to aſk alms.

8. *In the Pierian ſhade.*] See Sat. iv. l. 35, note.—q. d. If by paſſing your time, as it were, in the abodes of the Muſes, no reward or recompenſe is likely to be obtained for all your poetical labours. Some read arcâ—but Pieria umbra ſeems beſt to carry on the humour of the metonymy in this and the preceding line.

9. *Love the name, &c.*] Machæra ſeems to denote the name of ſome famous crier of the time, whoſe buſineſs it was to notify ſales by auction, and, at the time of ſale, to ſet a price on the

Et vendas potiùs, commiſſa quod auctio vendit
Stantibus, œnophorum, tripodes, armaria, ciſtas,
Alcithoen Paccî, Thebas, & Terea Fauſti.
Hoc ſatius, quàm ſi dicas ſub judice, Vidi,
Quod non vidiſti: faciant equites Aſiani,
Quanquam & Cappadoces faciant, equiteſque Bithyni,
Altera quos nudo traducit Gallia talo.
Nemo tamen ſtudiis indignum ferre laborem
Cogetur poſthac, nectit quicunque canoris

goods, on which the bidders were to increaſe—hence ſuch a ſale was called Auctio. See AINSW. Præco, N° 1.

q. d. If you find yourſelf pennyleſs, and ſo likely to continue by the exerciſe of poetry, then, inſtead of thinking it below you to be called a crier, you may cordially embrace it, and be glad to get a livelihood by auctions, as Machæra does.

10. *Intruſted.*] So Holyday.—Commiſſus ſignifies any thing committed to one's charge, or in truſt. Comp. Sat. ix. l. 93—96.

Goods committed to ſale by public auction, are intruſted to the auctioneer in a twofold reſpect—firſt, that he ſell them at the beſt price; and, ſecondly, that he faithfully account with the owner for the produce of the ſales.

Commiſſa may alſo allude to the commiſſion, or licence, of the magiſtrate, by which public ſales in the Forum were appointed.

Some underſtand commiſſa auctio in a metaphorical ſenſe—alluding to the contention among the bidders, who, like gladiators matched in fight—commiſſi, (ſee Sat. i. 163, note) oppoſe and engage againſt each other in their ſeveral biddings.

11. *To the ſtanders by.*] i. e. The people who attend the auction as buyers.

12. *The Alcithoë, the Thebes, &c.*] Some editions read Alcyonem Bacchi, &c. Theſe were tragedies written by wretched poets, which Juvenal ſuppoſes to be ſold, with other lumber, at an auction.

13. *Than if you ſaid, &c.*] This, mean as it may appear, is ſtill getting your bread honeſtly, and far better than hiring yourſelf out as a falſe witneſs, and forſwearing yourſelf for a bribe, in open court.

14. *The Aſiatic knights.*] This ſatirizes thoſe of the Roman nobility, who had favoured ſome of their Aſiatic ſlaves ſo much, as to enrich them ſufficiently to be admitted into the equeſtrian order. Theſe people were, notwithſtanding, falſe, and not to be truſted.

Minoris Aſiæ populis nullam fidem eſſe adhibendam.
CIC. pro Flacco.

15. *The*

And rather ſell what the intruſted auction ſells
To the ſtanders by, a pot, tripods, book-caſes, cheſts,
The Alcithoë of Paccius, the Thebes and Tereus of Fauſtus.
This is better than if you ſaid before a judge, "I have ſeen,"
What you have not ſeen: tho' the Aſiatic knights
And the Cappadocians may do this, and the knights of Bithynia,
Whom the other Gaul brings over barefoot.
But nobody to undergo a toil unworthy his ſtudies
Hereafter ſhall be compelled, whoe'er he be that joins, to tuneful

15. *The Cappadocians.*] Their country bordered on Armenia. They were like the Cretans (Tit. i. 12.) lyars and diſhoneſt to a proverb; yet many of theſe found means to make their fortunes at Rome.

—— *The knights of Bythinia.*] Bythinia was another eaſtern province, a country of Aſia Minor, from whence many ſuch people, as are above deſcribed, came, and were in high favour, and ſhared in titles and honours.

16. *The other Gaul, &c.*] Gallo-Græcia, or Galatia, another country of Aſia Minor: from hence came ſlaves, who, like others, were expoſed to ſale with naked feet. Or it may rather ſignify, that theſe wretches (however afterwards highly honoured) were ſo poor, when they firſt came to Rome, that they had not ſo much as a ſhoe to their feet.

The poet means, that, getting honeſt bread, in however mean a way, was to be preferred to obtaining the greateſt affluence, as theſe fellows did, by knavery.

—— *Brings over.*] Traducit ſignifies to bring, or convey, from one place to another. It is uſed to denote tranſplanting trees, or other plants, in gardens, &c.; and is a very ſignificant word here, to denote the tranſplanting, as it were, theſe vile people from the Eaſt to Rome.

18. *That joins, &c.*] The perfection of heroic poetry, which ſeems here intended, is the uniting grand and lofty expreſſion, eloquium vocale, with tuneful meaſures—modis canoris.

Vocalis ſignifies ſometimes loud—making a noiſe—therefore, when applied to poetry, lofty—high-ſounding.—q. d. No writer, hereafter, who excels in uniting loftineſs of ſtyle with harmony of verſe, ſhall be driven, through want, into employments which are below the dignity of his purſuits as a poet. Comp. l. 3—6.

19. *Bitten*

Eloquium vocale modis, laurumque momordit.
Hoc agite, ô Juvenes: circumſpicit, & ſtimulat vos,
Materiamque ſibi Ducis indulgentia quærit.
Si qua aliundè putas rerum expectanda tuarum
Præſidia, atque ideò croceæ membrana tabellæ
Impletur; lignorum aliquid poſce ocyùs, & quæ
Componis, dona Veneris, Teleſine, marito:
Aut claude, & poſitos tineâ pertunde libellos.
Frange miſer calamos, vigilataque prælia dele,
Qui facis in parvâ ſublimia carmina cellâ,
Ut dignus venias hederis, & imagine macrâ.
Spes nulla ulterior: didicit jam dives avarus
Tantùm admirari, tantùm laudare diſertos,
Ut pueri Junonis avem. ſed defluit ætas,

19. *Bitten the laurel.*] Laurum momordit.—It was a notion, that, when young poets were initiated into the ſervice of the Muſes, it was a great help to their genius to chew a piece of laurel, in honour of Apollo. Some think that the expreſſion is figurative, and means thoſe who have taſted of glory and honour by their compoſitions; but the firſt ſenſe ſeems to agree beſt with what follows.

20. *Mind this.*] Hoc agite—lit. do this—i. e. diligently apply yourſelves to poetry.

—— *Of the emperor.*] Ducis is here applied to the emperor, as the great patron and chief over the liberal arts.

21. *Seeks matter for itſelf.*] Carefully endeavours to find out its own gratification by rewarding merit.

23. *Therefore the parchment, &c.*] They wrote on parchment, which ſometimes was dyed of a ſaffron-colour; ſometimes it was white, and wrapped up in coloured parchment. The tabellæ were the books themſelves—i. e. the pages on which their manuſcripts were written.

If, ſays the poet, you take the pains to write volumes full, in hopes of finding any other than Cæſar to reward you, you had better prevent your diſappointment, by burning them as faſt as you can. Lignorum aliquid poſce ocyùs—loſe no time in procuring wood for the purpoſe.

25. *Teleſinus.*] The poet to whom this Satire is addreſſed.

—— *The huſband of Venus.*] Vulcan, the fabled god of fire—here put for the fire itſelf. He was the huſband of Venus. q. d. Put all your writings into the fire.

26. *Or*

Meaſures, melodious eloquence, and hath bitten the laurel.
Mind this, young men, the indulgence of the emperor
Has its eye upon, and encourages you, and ſeeks matter for itſelf.
If you think protectors of your affairs are to be expected
From elſewhere, and therefore the parchment of your saffron-colour'd tablet
Is filled, get ſome wood quickly, and what
You compoſe, Teleſinus, give to the huſband of Venus:
Or ſhut up, and bore thro' with the moth your books laid by.
Wretch, break your pens, and blot out your watched battles,
Who makeſt ſublime verſes in a ſmall cell,
That you may become worthy of ivy, and a lean image.
There is no farther hope: a rich miſer hath now learnt,
As much to admire, as much to praiſe witty men,
As boys the bird of Juno. But your age, patient of the ſea,

26. *Or ſhut up, and bore, &c.*] Lay by your books, and let the moths eat them.

27. *Your watched battles.*] Your writings upon battles, the deſcriptions of which have coſt you many a watchful, ſleepleſs night.

28. *A ſmall cell.*] A wretched garret, as we ſay.

29. *Worthy of ivy, &c.*] That, after all the pains you have taken, you may have an image, i. e. a repreſentation of your lean and ſtarved perſon, with a little paltry ivy put round the head of it, in the temple of Apollo.

30. *There is no farther hope.*] You can expect nothing better—nothing beyond this.

32. *As boys the bird of Juno.*] As children admire, and are delighted with the beauty of a peacock (ſee ANSW. TIT. Argus) which is of no ſervice to the bird; ſo the patrons, which you think of getting, however rich and able to afford it they may be, will yet give you nothing but compliments on your performances;—theſe will do you no more ſervice, than the children's admiration does the peacock.

32—33. *Your age paſſes away.*] You little think, that, while you are employing yourſelf to no purpoſe, as to your preſent ſubſiſtence, or proviſion for the future, by ſpending your time in writing verſes, your life is gliding away, and old age is ſtealing upon you—your youth, which is able to endure the toils and dangers

Et pelagi patiens, & caſſidis, atque ligonis.
Tædia tunc ſubeunt animos, tunc ſeque ſuamque
Terpſichoren odit facunda & nuda ſenectus.
Accipe nunc artes, ne quid tibi conferat iſte,
Quem colis: & Muſarum & Apollinis æde relictâ,
Ipſe facit verſus, atque uni cedit Homero,
Propter mille annos. at ſi dulcedine famæ
Succenſus recites, Maculonus commodat ædes;
Ac longè ferrata domus ſervire jubetur,
In quâ ſollicitas imitatur janua portas.
Scit dare libertos extremâ in parte ſedentes
Ordinis, & magnas comitum diſponere voces.

dangers of the ſea, the fatigues of war, or the labours of huſbandry, is decaying.

34. *Then.*] When you grow old.

—— *Wearineſs, &c.*] You'll be too feeble, in body and mind, to endure any labour, and become irkſome even to yourſelf.

35. *Hates both itſelf and its Terpſichore.*] Your old age, however learned, clothed in rags, will curſe itſelf, and the Muſe that has been your undoing. Terpſichore was one of the Nine Muſes, who preſided over dancing and muſick; ſhe is fabled to have invented the harp—here, by meton. lyric poetry may be underſtood.

36. *His arts, &c.*] The artifices which your ſuppoſed patron will uſe, to have a fair excuſe for doing nothing for you.

37. *The temple, &c.*] There was a temple of the Muſes at Rome, which was built by Martius Philippus, where poets uſed to recite their works. Auguſtus built a library, and a temple to Apollo, on Mount Palatine, where the poets uſed alſo to recite their verſes, and where they were depoſited. See Perſ. Prol. l. 7. and Hor. Lib. i. Epiſt. iii. l. 17.

Among the tricks made uſe of by theſe rich patrons, to avoid giving any thing to their poor clients, the poets, they affected to make verſes ſo well themſelves, as not to ſtand in need of the poetry of others; therefore they deſerted the public recitals, and left the poor retainers on Apollo and the Muſes to ſhift as they could.

38. *Yields to Homer alone.*] In his own conceit; and this only upon account of Homer's antiquity, not as thinking himſelf Homer's inferior in any other reſpect.

39. *If with the deſire of fame, &c.*] If you don't want to get

And of the helmet, and of the ſpade, paſſes away.
Then wearineſs comes upon the ſpirits; then, eloquent
And naked old age, hates both itſelf and its Terpſichore.
Hear now his arts, leſt he whom you court ſhould give you
Any thing: both the temple of the Muſes, and of Apollo, being forſaken,
Himſelf makes verſes, and yields to Homer alone,
Becauſe a thouſand years [before him.] But if, with the deſire of fame
Inflamed, you repeat your verſes, Maculonus lends a houſe,
And the houſe ſtrongly barr'd is commanded to ſerve you,
In which the door imitates anxious gates.
He knows how to place his freedmen, ſitting in the extreme part
Of the rows, and to diſpoſe the loud voices of his attendants.

get money by your verſes, and only wiſh to repeat them for the ſake of applauſe.

40. *Maculonus, &c.*] Some rich man will lend you his houſe.

41. *Strongly barr'd.*] Longè—lit. exceedingly—very much.—q. d. If you are thought to want money of him for your verſes, the doors of his houſe will be barred againſt you, and reſemble the gates of a city when beſieged, and under the fear and anxiety which the beſiegers occaſion; but if you profeſs only to write for fame, he will open his houſe to you, it will be at your ſervice, that you may recite your verſes within it, and will procure you hearers, of his own freedmen and dependents, whom he will order to applaud you.

43. *He knows how to place, &c.*] Dare—lit. to give.—q. d. He knows how to diſpoſe his freedmen on the fartheſt ſeats behind the reſt of the audience, that they may begin a clap, which will be followed by thoſe who are ſeated more forward. Ordo is a rank or row of any thing, ſo of benches or ſeats.

44. *And to diſpoſe, &c.*] How to diſpoſe his clients and followers, ſo as beſt to raiſe a roar of applauſe—Euge!—Benè!—Bravo! as we ſay, among your hearers. All this he will do, for it coſts him nothing.

46. *The*

Nemo dabit regum, quanti ſubſellia conſtent,
Et quæ conducto pendent anabathra tigillo,
Quæque reportandis poſita eſt orcheſtra cathedris.
Nos tamen hoc agimus, tenuique in pulvere ſulcos
Ducimus, & littus ſterili verſamus aratro.
Nam ſi diſcedas, laqueo tenet ambitioſi
Conſuetudo mali: tenet inſanabile multos
Scribendi cacoëthes, & ægro in corde ſeneſcit.
Sed vatem egregium, cui non ſit publica vena,
Qui nihil expoſitum ſoleat deducere, nec qui
Communi feriat carmen triviale monetâ;
Hunc, qualem nequeo monſtrare, & ſentio tantùm,
Anxietate carens animus facit, omnis acerbi
Impatiens, cupidus ſylvarum, aptuſque bibendis
Fontibus Aonidum: neque enim cantare ſub antro

46. *The ſtairs, &c.*] Theſe were for the poet to aſcend by into his roſtrum, and were faſtened to a little beam, or piece of wood, which was hired for the purpoſe.

47. *The orcheſtra, &c.*] The orcheſtra at the Greek theatres was the part where the chorus danced—the ſtage. Among the Romans it was the ſpace between the ſtage and the common ſeats, where the ſenators and nobles ſat to ſee plays acted. The poor poet is here ſuppoſed to make up ſuch a place as this for the reception of the better ſort, ſhould any attend his recitals; but this was made up of hired chairs, by way of ſeats, but which were to be returned as ſoon as the buſineſs was over.

48. *Yet we ſtill go on.*] Hoc agimus—lit. we do this—we ſtill purſue our poetical ſtudies.—Hoc agere is a phraſe ſignifying to mind, attend to, what we are about. See Ter. And. Act i. Sc. ii. l. 12. So before, l. 20.—hoc agite, O Juvenes.

—— *Draw furrows, &c.*] We take much pains to no purpoſe, like people who ſhould plough in the duſt, or on the ſea-ſhore. Comp. Sat. i. 157, note.

50. *Would leave off.*] Diſcedas—if you would depart from the occupation of making verſes.

—— *Cuſtom of ambitious evil.*] Evil ambition, which it is ſo cuſtomary for poets to be led away with.

51. *An incurable ill habit.*] Cacoëthes (from Gr. κακος, bad, and ἠθος, a cuſtom or habit) an evil habit.—Many are got into ſuch an itch of ſcribbling, that they cannot leave it off.—Cacoëthes alſo ſignifies a boil, an ulcer, and the like.

52. *Grows*

None of theſe great men will give as much as the benches may coſt,
And the ſtairs which hang from the hired beam,
And the orcheſtra, which is ſet with chairs, which are to be carried back.
Yet we ſtill go on, and draw furrows in the light
Duſt, and turn the ſhore with a barren plough.
For if you would leave off: cuſtom of ambitious evil
Holds you in a ſnare: many an incurable ill-habit of writing
Poſſeſſes, and grows inveterate in the diſtemper'd heart.
But the excellent poet, who has no common vein,
Who is wont to produce nothing trifling, nor who
Compoſes trivial verſe in a common ſtyle,
Him (ſuch a one I can't ſhew, and only conceive)
A mind free from anxiety makes; of every thing diſpleaſing
Impatient, deſirous of woods, and diſpoſed for drinking the
Fountains of the Muſes: for neither to ſing in the

52. *Grows inveterate, &c.*] It grows old with the man, and roots itſelf, as it were, by time, in his very frame.

53. *No common vein.*] Such talents as are not found among the generality.

54. *Nothing trifling.*] Expoſitum—common, trifling, obvious—nothing in a common way.

55. *Trivial verſe, &c.*] Trivialis comes from trivium, a place where three ways meet, a place of common reſort: therefore I conceive the meaning of this line to be, that ſuch a poet as Juvenal is deſcribing writes nothing low or vulgar; ſuch verſes as are uſually ſought after, and purchaſed by the common people in the ſtreet. The word feriat is here metaphorical. Ferio literally ſignifies to ſtrike, or hit; thus to coin or ſtamp money—hence to compoſe or make (hit off, as we ſay) verſes; which, if done by a good poet, may be ſaid to be of no common ſtamp. Moneta is the ſtamp, or impreſſion, on money—hence, by metaph. a ſtyle in writing.

57. *A mind, &c.*] i. e. Such a poet is formed by a mind that is void of care and anxiety.

58. *Impatient.*] That hates all trouble, can't bear vexation.

—— *Deſirous of woods.*] Of ſylvan retirement.

59. *Fountains of the Muſes.*] Called Aönides, from their ſuppoſed habitation in Aönia, which was the hilly part of Bœotia,

Pierio, thyrſumve poteſt contingere ſana
Paupertas, atque æris inops, quo nocte dieque
Corpus eget. ſatur eſt, cùm dicit Horatius, Euhoe!
Quis locus ingenio: niſi cùm ſe carmine ſolo
Vexant, & dominis Cirrhæ, Niſæque feruntur
Pectora noſtra; duas non admittentia curas?
Magnæ mentis opus, nec de lodice parandâ
Attonitæ, currus & equos, faciemque Deorum
Aſpicere, & qualis Rutulum confundit Erinnys.
Nam ſi Virgilio puer, & tolerabile deſit
Hoſpitium, caderent omnes à crinibus hydri:
Surda nihil gemeret grave buccina. poſcimus, ut ſit

tia, and where there were many ſprings and fountains ſacred to the Muſes. Of theſe fountains good poets were, in a figurative ſenſe, ſaid to drink, and by this to be aſſiſted in their compoſitions.

59—60. *In the Pierian cave, &c.*] Pieria was a diſtrict of Macedon, where was a cave, or den, ſacred to the Muſes.

60. *Thyrſus.*] A ſpear wrapt about with ivy, which they carried about in their hands at the wild feaſts of Bacchus, in imitation of Bacchus, who bore a thyrſus in his hand. The meaning of this paſſage is, that, for a poet to write well, he ſhould be eaſy in his ſituation, and in his circumſtances: for thoſe who are harraſſed with poverty and want cannot write well, either in the more ſober ſtyle of poetry, or in the more enthuſiaſtic and flighty ſtrains of compoſition. By ſana paupertas, the poet would inſinuate, that no poor poet, that had his ſenſes, would ever attempt it.

62. *Horace is ſatisfied, &c.*] It might be objected, that Horace was poor when he wrote, therefore Juvenal's rule won't hold, that a poor poet can't write well. To this Juvenal would anſwer, "True, Horace was poor, conſidered as to himſelf; "but then remember what a patron he had in Mecænas, and "how he was enabled by him to avoid the cares of poverty. "When he wrote his fine Ode to Bacchus, and uttered his "ſprightly—Evæ or Euhoë—he, doubtleſs, was well ſated with "good cheer." See Lib. ii. Ode xix. l. 5—8.

64. *The lords of Cyrrha and Nyſa.*] Apollo and Bacchus, the tutelar gods of poets. Cyrrha was a town of Phocis, near Delphos, where Apollo had an oracle.

Nyſa, a den in Arabia, where Bacchus was educated by the nymphs,

Pierian cave, or to handle the thyrſus, is poverty,
Sober, and void of money (which night and day the body wants)
Able. Horace is ſatisfied, when he ſays—Euhoe!
What place is there for genius, unleſs when with verſe alone
Our minds trouble themſelves, and by the lords of Cirrha and Niſa,
Are carried on, not admitting two cares at once?
It is the work of a great mind, not of one that is amazed about
Getting a blanket, to behold chariots, and horſes, and the faces
Of the gods, and what an Erinnys confounded the Rutulian:
For if a boy, and a tolerable lodging had been wanting to Virgil,
All the ſnakes would have fallen from her hairs:
The ſilent trumpet have groan'd nothing diſaſtrous. Do we require,

nymphs, when ſent thither by Mercury. From hence Bacchus was called Dionyſius—ex Διος, and Nyſa; Gr. Διονυσιος.

65. *Carried on.*] i. e. Inſpired, and aſſiſted.

66. *Not of one, &c.*] q. d. It is the work of a great and powerful mind, above want, not of one that is diſtracted about getting a blanket for his bed, to fix the eye of the imagination, ſo as to conceive and deſcribe horſes and chariots, and godlike appearances, in ſuch a manner as to do juſtice to theſe ſublime ſubjects of heroic verſe.—See Virg. Æn. xii. 326—7.

68. *And what an Erinnys.*] How Alecto looked when ſhe aſtoniſhed the Rutulian king Turnus—when ſhe filled him with terror, by throwing her torch at him. Æn. vii. l. 456—7. Erinnys is a name common to the three furies of hell, of which Alecto was one.

70. *All the ſnakes would have fallen, &c.*] q. d. Had Virgil been poor, and without his pleaſures and conveniences, he never would have been able to deſcribe, in the manner he has done, the ſnakey treſſes of Alecto. See Æn. vii. l. 450. All this had been loſt to us.

71. *The ſilent trumpet.*] Surdus not only means to expreſs one

Non minor antiquo Rubrenus Lappa cothurno,
Cujus & alveolos & lænam pignerat Atreus?
Non habet infelix Numitor, quod mittat amico;
Quintillæ quod donet, habet: nec defuit illi,
Unde emeret multâ paſcendum carne leonem
Jam domitum. conſtat leviori bellua ſumptu
Nimirùm, & capiunt plus inteſtina poëtæ.
Contentus famâ jaceat Lucanus in hortis
Marmoreis: at Serrano, tenuique Saleio
Gloria quantalibet, quid erit, ſi gloria tantùm eſt?
Curritur ad vocem jucundam, & carmen amicæ
Thebaïdos, lætam fecit cùm Statius urbem,
Promiſitque diem: tantâ dulcedine captos

who does not hear, but that alſo which gives no ſound. See Sat. xiii. l. 194.

Juvenal alludes to Æn. vii. l. 519—20, 21.

72. *Rubrenus Lappa, &c.*] An ingenious, but poor and miſerable tragic poet, who lived in Juvenal's time.

—— *Leſs than the antient buſkin.*] Not inferior to the old writers of tragedy. Cothurno, per metonym. put here for the tragic poets, as it often is for tragedy.

73. *Atreus had laid in pawn.*] It has been obſerved by AINSWORTH, againſt Stephanus and other lexicographers, that pignero does not mean to take, or receive, a thing in pawn, but to ſend it into pawn. In this view we may underſtand Atreus to be the name of ſome tragedy, on the ſubject of Atreus king of Mycenæ, which met with ſuch bad ſucceſs as to oblige poor Rubrenus to pawn his clothes and furniture. Stephanus and others underſtand pignerat in the ſenſe of taking to pawn, and ſuppoſe Atreus to be the name of the pawnbroker, to whom Rubrenus had pawned his goods.

The firſt ſenſe ſeems to have the beſt authority; but with whichever we may agree, the thought amounts to the ſame thing in ſubſtance—viz. Can it be expected that this poor poet ſhould equal the fire and energy of the old tragic writers, while his clothes and furniture were pawned, in order to ſupply him with preſent neceſſaries to keep him from ſtarving?—A man in ſuch diſtreſs, whatever his genius might be, could not exert it.

74. *Numitor.*] The name Numitor may ſtand, here, for any rich man, who would let a poet ſtarve for want of that money which he lays out upon his miſtreſs, or in buying ſome uſeleſs curioſity, ſuch as a tame lion. Infelix is here ironical.

78. *Doubtleſs,*

That Rubrenus Lappa ſhould not be leſs than the antient buſkin,
Whoſe platters, and cloke, Atreus had laid in pawn?
Unhappy Numitor has not what he can ſend to a friend;
He has what he can give to Quintilla: nor was there wanting to him
Wherewithal he might buy a lion, to be fed with much fleſh,
Already tamed. The beaſt ſtands him in leſs expence,
Doubtleſs, and the inteſtines of a poet hold more.
Lucan, content with fame, may lie in gardens adorn'd with
Marble: but to Serranus, and to thin Saleius,
What will ever ſo much fame be, if it be only fame?
They run to the pleaſing voice, and poem of the favourite
Thebaïs, when Statius has made the city glad,
And has promiſed a day: with ſo great ſweetneſs does he affect

78. *Doubtleſs, &c.*] Ironically ſaid.—No doubt it would coſt more to maintain a poet than a lion.

79. *Lucan, &c.*] A learned and rich poet of Corduba in Spain, who, coming to Rome, was made a knight. He wrote, but lived not to finiſh, the civil wars between Cæſar and Pompey, in an heroic poem, called Pharſalia. He was put to death by Nero. See more, AINSW. Lucanus.

—— *May lie in gardens, &c.*] Repoſe himſelf in eaſe and luxury, fame being ſufficient for one who wants nothing elſe. Marmoreis—adorned with fine buildings of marble.

80. *Serranus, and to thin Saleius, &c.*] Theſe were two poor poets in Juvenal's time. Of the latter Tacitus ſays—"Who "takes any notice of, or even attends or ſpeaks to, our excel-"lent poet Saleius?"

Theſe men may get fame by the excellence of their compoſitions; but what ſignifies that, if they get nothing elſe? fame won't feed them.

Perhaps the poet calls Saleius tenuis—thin, from his meagre appearance.

82. *They run.*] Curritur, here uſed impersonally, like concurritur. Hor. Sat. i. l. 7.

—— *The pleaſing voice.*] i. e. Of Statius, when he reads over his Thebaïs in public.

84. *Promiſed a day.*] i. e. Appointed a day for a public recital of his poem on the Theban war.

Afficit ille animos, tantâque libidine vulgi
Auditur: ſed cùm fregit ſubſellia verſu,
Eſurit, intactam Paridi niſi vendat Agaven.
Ille & militiæ multis largitur honorem,
Semeſtri vatum digitos circumligat auro.
Quod non dant proceres, dabit hiſtrio. Tu Camerinos
Et Bareas, tu nobilium magna atria curas?
Præfectos Pelopea facit, Philomela tribunos.
Haud tamen invideas vati, quem pulpita paſcunt.
Quis tibi Mecænas? quis nunc erit aut Proculeius,

86. *Broken the benches, &c.*] By the numbers of his hearers, who flocked to attend him when he recited his Thebaïs. Notwithſtanding this he muſt ſtarve, for any thing the nobles will do for him.

87. *His untouched Agave.*] His new play, called Agave, which has never been heard, or performed. This play was formed upon the ſtory of Agave, the daughter of Cadmus, who was married to Echion king of Thebes, by whom ſhe had Penthæus, whom ſhe, and the reſt of the Menades, in their mad revels, tore limb from limb, becauſe he would drink no wine, and for this was ſuppoſed to ſlight the feaſts of Bacchus. AINSW.—See Hor. Sat. Lib. ii. Sat. iii. l. 303; and Ovid, Met. iii. 725—8.

—— *Paris.*] A ſtage-player, in high favour with Domitian; inſomuch that Domitian fell in love with him, and repudiated his wife Domitia for his ſake.

What Juvenal ſays here, and in the three following lines, in a ſeeming complimentary way, was no more than a ſneer upon Paris the player, and, through him, upon the emperor, who ſo underſtood it, and turned our author's jeſt into his puniſhment; for, in his old age, he ſent him into Ægypt, by way of an honorary ſervice, with a military command. This ſhews that this Satire was written in the time of Domitian, and he is meant by Cæſare, l. 1.

However, it is very evident, that Juvenal meant to rebuke the nobles for their parſimony towards men of genius, by ſhewing how generous Paris was to them, inſomuch that they ought to be aſhamed to be outdone by a ſtage-player.

89. *Semeſtrian gold.*] Semeſtris not only means a ſpace of ſix months (ſex menſium), but the half or middle of a month. The moon is called Semeſtris, when ſhe is arrived at the middle of her month, and is quite round in form.

The aurum ſemeſtre, here, means gold in a round form, i. e. a ring;

The captivated minds, and is heard with ſo much eager deſire
Of the vulgar: but when he has broken the benches with his verſe,
He hungers, unleſs he ſhould ſell his untouched Agave to Paris.
He alſo beſtows military honour on many;
He binds round the fingers of poets with Semeſtrian gold.
What nobles do not give, an actor will. Doſt thou trouble thine
Head about the Camerini and Bareæ, and the great courts of nobles?
Pelopæa makes prefects, Philomela tribunes.
Yet envy not the poet whom the ſtage maintains.
Who is your Mecænas? who now will be either a Proculeius,

a ring; ſuch as was worne by knights, to which dignity ſome poets had been raiſed, through the intereſt of this ſtage-player with the emperor. But Qu.—If there be not here an alluſion to the winter and ſummer rings? See Sat. i. l. 28.

90. *Camerini and Bareæ, &c.*] Some rich nobles, whoſe levees the poor poets might attend in vain.

92. *Pelopæa makes prefects.*] The tragedy of Pelopæa, the daughter of Thyeſtes, who was lain with by her own father, and produced Ægyſthus, who killed Agamemnon and Atreus.

—— *Philomela tribunes.*] The tragedy of Philomela, the daughter of Pandion king of Athens, raviſhed by Tereus, who had married her ſiſter Progne. See more, AINSW. tit. Philomela.

The poet ſeems here to inſinuate, that the performance of Paris, in theſe tragedies, ſo charmed the emperor, and gave the actor ſuch an aſcendency over him, as to enable Paris to have the great offices of ſtate at his diſpoſal, ſo that they were conferred on whomſoever he pleaſed.

93. *Envy not, &c.*] q. d. Though, in ſome inſtances, great things have been done for ſome individuals, through the influence and intereſt of Paris, yet, in general, thoſe who have nothing elſe to depend on but writing for the ſtage, are left to ſtarve, and therefore are hardly (haud) to be envied. Pulpita—ſee Sat. iii. l. 174, note.

94. *Mecænas.*] Who is the rich man that is ſuch a patron to you, as Mecænas was to Horace? who not only enriched him,

Aut Fabius? quis Cotta iterum? quis Lentulus alter?
Tunc par ingenio pretium: tunc utile multis
Pallere, & vinum toto neſcire Decembri.
Veſter porrò labor fœcundior, hiſtoriarum
Scriptores: petit hic plus temporis, atque olei plus:
Namque oblita modi milleſima pagina ſurgit
Omnibus, & creſcit multâ damnoſa papyro.
Sic ingens rerum numerus jubet, atque operum lex.
Quæ tamen inde ſeges? terræ quis fructus apertæ?

but made him his friend and companion, and introduced him to the favour of the emperor Auguſtus.

94. *Proculeius.*] A Roman knight, intimate with Auguſtus. He was ſo liberal to his two brothers, Scipio and Murena, that he ſhared his whole patrimony with them, when they had been ruined by the civil wars. See Hor. Lib. ii. Ode ii. l. 5, 6.

95. *Fabius.*] That Fabius is, perhaps, here meant, to whom Ovid wrote four epiſtles in his baniſhment, as to a noble and generous patron of men of genius. Or it may relate to Fabius Maximus, who ſold his eſtate, in order to redeem ſome Romans who had been taken captives by Hannibal.

—— *Cotta.*] A great friend to Ovid, who wrote to him three times from Pontus, as to a conſtant patron. Ovid ſays to him—

Cumque labent alii, jactataque vela relinquant,
Tu laceræ remanes anchora ſola rati:
Grata tua eſt igitur pietas. ignoſcimus illis,
Qui, cum fortunâ, terga dedêre fugæ.

—— *Lentulus.*] A man of great liberality, to whom Cic. Epiſt. vii. Lib. i. ad famil. thus writes—

Magna eſt hominum opinio de Te, magna
Commendatio liberalitatis.

96. *Reward was equal, &c.*] When there were ſuch men as theſe to encourage genius, and to be the patrons of learning, then reward was equal to merit.

97. *To be pale.*] With conſtant ſtudy and application, which were then ſure to be profitable. Comp. Hor. Epiſt. iii. l. 10. Perſ. Sat. i. 124.

—— *To know nothing of wine, &c.*] The feaſt of the Saturnalia was obſerved in the month of December, with great feſtivity and jollity, with plenty of wine and good cheer: all this it was worth a poet's while to give up entirely for his ſtudy; and rather than not finiſh what he was about, not taſte ſo much as a ſingle

Or a Fabius? who a ſecond Cotta? who another Lentulus?
Then reward was equal to genius: then 'twas uſeful to many
To be pale, and to know nothing of wine for a whole December.

Moreover your labour, ye writers of hiſtories, is more
Abundant: this demands more time, and more oil;
For the thouſandth page, forgetful of meaſure, ariſes
To ye all, and increaſes ruinous with much paper:
Thus the great number of things ordains, and the law of (ſuch) works.
What harveſt is from thence? what fruit of the far-extended ground?

a ſingle drop of wine during the whole feſtival, knowing that he was certain to be well paid for his pains.

98. *Your labour, &c.*] He now ſpeaks of the writers of hiſtory, whoſe labour and fatigue are beyond thoſe of other writers, and yet they are equally neglected.

98—99. *Is more abundant, &c.*] The ſubject-matter more various and extenſive.

99. *More oil.*] Alluding to the lamps which they uſed to write by, in which they conſumed a great quantity of oil. See Sat. i. l. 51, note.

100. *Forgetful of meaſure.*] The ſubjects are ſo various, and the incidents crowd in ſo faſt upon the hiſtorian, that he paſſes all bounds, without attending to the ſize of his work—it riſes to a thouſand pages before you are aware.

101. *Ruinous with much paper.*] So much paper is uſed, as to ruin the poor hiſtorian with the expence of it.

102. *The great number of things,*] i. e. Which are treated.

—— *The law of ſuch works.*] The rules of hiſtory, which oblige the hiſtorian to be particular in his relation of facts, and, of courſe, diffuſe.

103. *What harveſt, &c.*] What profit do ye reap?

—— *The far-extended ground.*] The wide and boundleſs field of hiſtory. Comp. Virg. Geor. iii. 194—5; and Geor. ii. 280.

Some think that this expreſſion of terræ apertæ, taken in connection with the ſeges, is, as that is, metaphorical, and alludes to the labour of the huſbandman, in opening the ground by tillage, in order to prepare it for the ſeed. So the hiſtorian

Quis dabit hiſtorico, quantum daret acta legenti?
Sed genus ignavum, quod lecto gaudet & umbrâ.
Dic igitur, quid Cauſidicis civilia præſtent
Officia, & magno comites in faſce libelli?
Ipſi magna ſonant; ſed tunc cum creditor audit
Præcipuè, vel ſi tetigit latus acrior illo,
Qui venit ad dubium grandi cum codice nomen,
Tunc immenſa cavi ſpirant mendacia folles,
Conſpuiturque ſinus. verùm deprendere meſſem
Si libet; hinc centum patrimonia cauſidicorum,
Parte aliâ ſolùm ruſſati pone Lacertæ.

ploughs, and digs, and labours, as it were, in the field of hiſtory, in hopes of reaping profit thereby.

104. *A collector of the regiſters?*] The acta were journals, regiſters, acts of the ſenate, or the like records. The clerk, who wrote or collected them, was called Actuarius. He was a ſort of hiſtorian in his way.

105. *They are an idle race, &c.*] But perhaps it may be ſaid, that, though they write much, yet that they write at their eaſe; that they, as well as the poets, are a lazy ſet of fellows, who write lolling upon their couches, or repoſe themſelves in ſhady places. Hence Hor. Lib. i. Ode xxxii. l. 1.

Poſcimus. Siquid vacui ſub umbra,
Luſimus tecum.

And again—

Somno gaudentis & umbrâ. Epiſt. ii. Lib. ii. l. 78.

106. *Civil offices, &c.*] What they get by their pleading for their clients in civil actions.

107. *The libels, &c.*] Their bundles of briefs which they carry with them into court.

108. *A great noiſe.*] Bawls aloud—magna, adverbially, for magnoperè. Græciſm. See Sat. vi. 516. Grande ſonat.

108—9. *Eſpecially—when the creditor hears.*] Creditor ſignifies one that lends, or truſts, a creditor.

The lawyer, here ſpoken of, muſt be ſuppoſed to be of council with the plaintiff, or creditor, who makes a demand of money lent to another. If the lawyer obſerves him to be within hearing, he exerts himſelf the more.

109. *One more keen.*] If another, of a more eager diſpoſition, and more earneſt about the event of his cauſe, who ſues for a book-

Who will give an hiſtorian as much as he would give to a collector of the regiſters?
But they are an idle race, which rejoices in a couch or a ſhade.
Tell me then, what civil offices afford to the lawyers,
And the libels their attendants in a great bundle?
They make a great noiſe, but eſpecially then, when the creditor
Hears, or if one, more keen than he, has touched his ſide,
Who comes with a great book to a doubtful debt:
Then his hollow bellows breathe out prodigious lyes,
And his boſom is ſpit upon. But if you would diſcover the Profit, put the patrimony of an hundred lawyers on one ſide,
And on the other that of the red-clad Lacerta only.

a book-debt of a doubtful nature, and brings his account-books to prove it, thinks that the lawyer does not exert himſelf ſufficiently in his cauſe, and intimates this to the pleader, by a jog on the ſide with his elbow—then, &c. See AINSW. Codex, N° 2; and Nomen, N° 5.

111. *His hollow bellows.*] i. e. His lungs.

—— *Breathe out prodigious lyes.*] In order to deceive the court, and to make the beſt of a bad cauſe.

112. *Is ſpit upon.*] Is ſlavered all over with his foaming at the mouth.

—— *If you would diſcover, &c.*] Were it poſſible to compute the gains of lawyers, you might put all they get in one ſcale, and in the other thoſe of Domitian's coachman, and there would be no compariſon, the latter would ſo far exceed.

As ſome underſtand by the Ruſſati Lacertæ, a charioteer belonging to Domitian, who was clad in a red livery, and was a great favourite of that emperor; ſo others underſtand ſome ſoldier to be meant, who, as the cuſtom then was, wore a red or ruſſet apparel: in this view the meaning is, that the profits of one hundred lawyers, by pleading, don't amount in value to the plunder gotten by one ſoldier. So Mr. C. DRYDEN—

Aſk what he gains by all this lying prate,
A captain's plunder trebles his eſtate.

So Joh. Britannicus—*Ruſſati Lacertæ.*] Lacerta, nomen militis, fictum a poetâ: nam milites Romani uſi ſunt in prælio veſtibus ruſſatis, &c.

115. *The*

Conſedêre duces: ſurgis tu pallidus Ajax,
Dicturus dubiâ pro libertate, Bubulco
Judice. rumpe miſer tenſum jecur, ut tibi laſſo
Figantur virides, ſcalarum gloria, palmæ.
Quod vocis pretium? ſiccus petaſunculus, & vas
Pelamidum, aut veteres, Afrorum Epimenia, bulbi;
Aut vinum Tiberi devectum: quinque lagenæ,
Si quater egiſti. ſi contigit aureus unus,
Inde cadunt partes, ex fœdere pragmaticorum.

115. *The chiefs, &c.*] Conſedêre duces.—The beginning of Ovid's account of the diſpute, between Ulyſſes and Ajax, for the armour of Achilles. Ovid, Met. Lib. xiii. l. 1. Here humourouſly introduced to deſcribe the ſitting of the judges on the bench in a court of juſtice.

—— *Thou riſeſt a pale Ajax.*] Alluding to Ovid, Lib. xiii. l. 2.

Surgit ad hos clypei dominus ſeptemplicis Ajax—

by way of ridicule on the eager and agitated lawyer, who is ſuppoſed to ariſe with as much fury and zeal in his client's cauſe, as Ajax did to aſſert his pretenſions to the armour in diſpute.

116. *Doubtful freedom.*] The queſtion in the cauſe is ſuppoſed to be, whether ſuch or ſuch a one is entitled to the freedom of the city; there were many cauſes on this ſubject.

116—17. *Bubulcus being judge.*] This may either mean C. Attilius Bubulcus, who was conſul. Or, by Bubulcus, the poet may mean ſome ſtupid, ignorant fellow, who was fitter to be an herdſman, than to fill a ſeat of juſtice. And thus the poet might ſatirize the advancement of perſons to judicial offices, who were totally unqualified and unfit for them.

117. *Break your ſtretched liver.*] Which, with the other contents in the region of the diaphragm, muſt be diſtended by the violent exertions of the ſpeaker: or it may mean the liver diſtended by anger. So Hor. on another occaſion, fervens difficili bile tumet jecur. Hor. Ode xiii. Lib. i. l. 4.

118. *Green palms, &c.*] It was the cuſtom for the client, if he ſucceeded in his cauſe, to fix ſuch a garland at the lawyer's door.

—— *The glory of your ſtairs.*] By which the poor lawyer aſcended to his miſerable habitation.

119. *Of your voice?*] Of all your bawling—What do you get by all the noiſe which you have been making?

120. *Of ſprats.*] Pelamidûm.—It is not very certain what theſe fiſh were; but ſome ſmall and cheap fiſh ſeem to be here meant,

The chiefs are ſet down together, thou riſeſt a pale Ajax,
In order to plead about doubtful freedom, Bubulcus
Being judge: break, wretch, your ſtretched liver, that, to you fatigued,
Green palms may be fixed up, the glory of your ſtairs.
What is the reward of your voice? a dry bit of ſalt bacon, and a veſſel
Of ſprats, or old bulbous roots which come monthly from Africa,
Or wine brought down the Tiber: five flagons,
If you have pleaded four times—If one piece of gold befals,
From thence ſhares fall, according to the agreement of pragmatics.

meant. Ainſworth ſays they were called Pelamides, à Gr. πηλὸς, lutum—clay, or mud. Moſt likely they were chiefly found in mud, like our grigs in the Thames, and were, like them, of little worth.

120. *Old bulbous roots, &c.*] Perhaps onions are here meant, which might be among the ſmall preſents ſent monthly from Africa to Rome. See AINSW. Epimenia. Plin. xix. 5. calls a kind of onion, Epimenidium, from Gr. ἐπιμηνίδιον. AINSW. Epimenidium.—Thoſe ſent to the lawyer were veteres—old and ſtale.

121. *Wine brought down the Tiber.*] Coming down the ſtream from Vejento, or ſome other place where bad wine grew.

—— *Five flagons.*] Lagena was a ſort of bottle in which wine was kept. The five lagenæ cannot be ſuppoſed to make up any great quantity. Five bottles of bad wine, for pleading four cauſes, was poor pay.

122. *A piece of gold, &c.*] If it ſhould ſo happen, that you ſhould get a piece of gold for a fee.—The Roman aureus was in value about 1l. 4s. 3d. according to Pliny, Lib. xxxiii. c. iii. See poſt, l. 243.

123. *Thence ſhares fall, &c.*] This poor pittance muſt be divided into ſhares, and fall equally to the lot of others beſides yourſelf.

—— *According to the agreement, &c.*] Ainſworth ſays, that the Pragmatici were prompters, who ſat behind the lawyers while they were pleading, and inſtructed them, telling them what the law, and the meaning of the law, was. For this, it may

Æmilio dabitur, quantum petet: & meliùs nos
Egimus: hujus enim ſtat currus aheneus, alti
Quadrijuges in veſtibulis, atque ipſe feroci
Bellatore ſedens curvatum haſtile minatur
Eminùs, & ſtatuâ meditatur prælia luſcâ.
Sic Pedo conturbat, Matho deficit: exitus hic eſt
Tongilli, magno cum rhinocerote lavari
Qui ſolet, & vexat lutulentâ balnea turbâ,
Perque forum juvenes longo premit aſſere Medos,
Empturus pueros, argentum, myrrhina, villas:
Spondet enim Tyrio Stlataria purpura filo.

may be ſuppoſed, that the Pragmatici agreed with the lawyers, whom they thus ſerved, to ſhare in the fees. We uſe the word pragmatical, to denote buſily meddling and intruding into others concerns—hence fooliſhly talkative, impertinent, ſaucy. PHILLIPS.—Gr. πραγματικος—ſolers in negotiis agendis.

124. *To Æmilius will be given, &c.*] We may ſuppoſe that this Æmilius was a rich lawyer, who, though of inferior abilities to many poor pleaders, yet got a vaſt deal of money by the noble and ſplendid appearance which he made.

124—5. *We have pleaded better.*] Though there be ſome among us who are abler lawyers.

125. *A brazen chariot, &c.*] He had a large brazen ſtatue, a fine bronze, as we ſhould call it, of a chariot, drawn by four horſes, placed in his veſtibule, or entrance to his houſe, which made a magnificent appearance. Quadrijugis ſignifies four horſes harneſſed together, and drawing in a chariot.

126—7. *Himſelf ſitting, &c.*] There was alſo an equeſtrian ſtatue of Æmilius himſelf, mounted on a war-horſe, in the very action of bending back his arm, as if ready to throw a javelin.

128. *A blinking ſtatue.*] The ſtatue repreſents Æmilius as meditating ſome great ſtroke againſt an enemy, and having one eye ſhut, in order to take aim with the other. Or perhaps Æmilius had but one eye, which the ſtatue repreſented. All theſe things, which can add no real worth or ability to the owner of them, yet ſtrike the vulgar with high veneration for Æmilius, and engage them to employ him in preference to others, inſomuch that he may have what fees he pleaſes. See l. 124.

129. *Thus Pedo breaks.*] Conturbat—ruins himſelf—by wanting to appear rich, in order to draw clients.

—— *Matho fails.*] Becomes bankrupt, as it were, by the expence he puts himſelf to on the ſame account.

130. *Of*

To Æmilius will be given as much as he will aſk; and we have
Pleaded better: for a brazen chariot ſtands, and four ſtately
Horſes in his veſtibules, and himſelf on a fierce
War-horſe ſitting, brandiſhes a bent ſpear
Aloft, and meditates battles with a blinking ſtatue.
Thus Pedo breaks—Matho fails: this is the end
Of Tongillus, who to bathe with large rhinoceros
Is wont, and vexes the baths with a dirty crowd;
And thro' the forum preſſes the young Medes with a long pole,
Going to buy boys, ſilver, veſſels of myrrh, and villas;
For his foreign purple with Tyrian thread promiſes for him:

130. *Of Tongillus.*] This was ſome other lawyer, who ruined himſelf by wanting to ſeem rich and conſiderable.

—— *With large rhinoceros.*] The richer ſort uſed to go to the baths, with their oil in a veſſel made of the horn of a rhinoceros, which was very expenſive. Tongillus did this in order to be thought rich. So ivory is called elephant. Geor. iii. 26. Meton.

131. *With a dirty crowd.*] Who followed him through the dirty ſtreets, as his attendants, and therefore were themſelves muddy and dirty, and, of courſe, very offenſive to the gentry who reſorted to the public baths.

132. *Preſſes the young Medes, &c.*] He rides through the forum in a litter, ſet upon poles which reſted on the ſhoulders of the bearers.

—— *Young Medes.*] The Romans were furniſhed with ſlaves from Media and Perſia, who were very tall and robuſt—theſe were chiefly employed in carrying the lecticæ, or litters, in which the richer people were carried through the ſtreets of Rome.

133. *Going to buy, &c.*] Appearing thus, as ſome great man who was going to lay out money in various articles of luxury. Pueros, here, means young ſlaves.

134. *His foreign purple, &c.*] His dreſs was alſo very expenſive, and was ſuch as the nobles wore.

—— *Promiſes for him.*] i. e. Gains him credit. Spondeo properly ſignifies to undertake, to be ſurety for another, and it is here uſed in a metaphorical ſenſe; as if the expenſive dreſs of

Et tamen hoc ipſis eſt utile: purpura vendit
Cauſidicum, vendunt amethyſtina: convenit illis
Et ſtrepitu, & facie majoris vivere cenſûs.
Sed finem impenſæ non ſervat prodiga Roma.
Ut redeant veteres, Ciceroni nemo ducentos
Nunc dederit nummos, niſi fulſerit annulus ingens.
Reſpicit hoc primùm qui litigat, an tibi ſervi
Octo, decem comites, an poſt te ſella, togati
Ante pedes. ideò conductâ Paulus agebat

Tongillus was a ſurety for him as being rich, becauſe by this he appeared to be ſo.

134. *Foreign purple.*] Stlatarius (from ſtlata, a ſhip or boat) ſignifies outlandiſh, foreign, as imported by ſea from a foreign country.

—— *Tyrian thread.*] The thread, of which the garment of Tongillus was made, was dyed in the liquor of the murex, a ſhell-fiſh, of which came the fineſt purple dye, and the beſt of which were found near Tyre; therefore we often read of the Tyrian purple. See Æneid iv. 262. Hor. Epod. xii. l. 21.

135. *This is uſeful, &c.*] All this parade of appearance is a mean of recommending the lawyers to obſervation, and ſometimes to employment, therefore may be ſaid to have its uſe where it ſucceeds.

135—6. *Purple ſells the lawyer.*] His fine appearance is often the cauſe of his getting employment, in which, for the price of his fee, he may be ſaid to ſell himſelf to his client.

136. *Violet-coloured robes.*] Amethyſtina.—The amethyſt is a precious ſtone of a violet-colour. This colour alſo the gentry among the Romans were fond of wearing; and this, therefore, alſo recommended the lawyers to obſervation, and ſometimes to employment.

137. *With the buſtle, &c.*] They find it ſuitable to their views of recommending themſelves, to live above their fortunes, and, of courſe, to be ſurrounded with numbers of attendants, &c.—and, from this, and the appearance of their dreſs, to ſeem richer than they were: this, as the next line imports, becauſe nobody was looked upon that was not ſuppoſed able to afford to be extravagant; ſuch was the monſtrous prodigality of the times, that the expences of people were boundleſs.

139. *Nobody would give Cicero, &c.*] Such is the importance of faſhionable and expenſive appearance, that even Tully himſelf (if he could return from the dead) though the greateſt orator that Rome ever ſaw, as well as the ableſt advocate, nobody would give

And yet this is uſeful to them: purple ſells
The lawyer, violet-colour'd robes ſell him: it ſuits them
To live, with the buſtle and appearance of a greater income.
But prodigal Rome obſerves no bounds to expence.
Tho' the antients ſhould return, nobody would give Cicero
Now-a-days two hundred ſeſterces, unleſs a great ring ſhone.
He that litigates regards this firſt, whether you have eight
Servants, ten attendants, whether a chair is after you,
Gownſmen before your ſteps. Therefore Paulus pleaded with an hired

give him a fee, though ever ſo ſmall, unleſs he appeared with a ring of great value glittering upon his finger—ducentos nummos.—The nummus argenti was a ſeſterce, the fourth part of a denarius, about ſeven farthings of our money.

141. *He that litigates, &c.*] He that wants to employ counſel, inſtead of firſt enquiring into the abilities of the man whom he employs, firſt aſks how many ſervants he keeps, and in what ſtyle he lives.

141—2. *Eight ſervants.*] i. e. Slaves to carry your litter.—The litters were more or leſs reſpectable, as to their appearance, from the number of bearers which carried them—ſome had ſix. See Sat. i. l. 64, and note. Theſe were called Hexaphori, from Gr. ἑξ, ſix—and φερω, to bear.

Laxior hexaphoris tua ſit lectica licebit.
MART. Lib. ii. Ep. 81.

Quum tibi non eſſent ſex millia, Cæciliane,
Ingenti latè vectus es hexaphoro.
MART. Lib. iv. Ep. 50.

Tranquillus writes, that Caligula was carried in a litter borne by eight—octophoro. This piece of ſtate might afterwards be affected by thoſe who wiſhed to make a great and ſplendid appearance.

142. *Ten attendants.*] Comites—attendants upon him. It was the cuſtom, ſays Grangius, not only for princes, but for others, who were carried in litters, to have a number of people attending them, who were called Comites.

—— *Whether a chair, &c.*] Whether, though you may walk on foot, you have a litter carried after you, that you may get into it when you pleaſe.

143. *Gownſmen, &c.*] Poor clients, called Togati, from the gowns which they wore. See Sat. i. l. 3, and note; and Sat. iii. l. 127,

Sardonyce, atque ideò pluris, quàm Coſſus agebat,
Quàm Baſilus. rara in tenui facundia panno.
Quando licet flentem Baſilo producere matrem?
Quis benè dicentem Baſilum ferat? accipiat te
Gallia, vel potiùs nutricula cauſidicorum
Africa, ſi placuit mercedem imponere linguæ.
Declamare doces? ô ferrea pectora Vecti!
Cùm perimit ſævos claſſis numeroſa tyrannos:
Nam quæcunque ſedens modò legerat, hæc eadem ſtans
Proferet, atque eadem cantabit verſibus iſdem:

l. 127, note. Numbers of theſe were ſeen walking before the great, on whom they were dependent.

143. *Therefore Paulus, &c.*] Some poor lawyer, who, though he could not afford to buy a ring ſet with a ſardonyx, yet hired one to make his appearance with at the bar; and by this mean got greater fees than thoſe who appeared without ſome ſuch ornament.

145. *Coſſus or Baſilus.*] Two poor, but, probably, learned lawyers of the time.

—— *Eloquence is rare, &c.*] Nobody will give a man credit for being eloquent, if he appears in rags, at leaſt very rarely.

146. *When can Baſilus produce, &c.*] When will Baſilus, or any man with a mean appearance, be employed in a cauſe of great conſequence, as Cicero for Fonteius, where a mother was produced in court, weeping, and ſupplicating for the life of her ſon.

147. *Who will bear Baſilus, &c.*] i. e. Let a lawyer be ever ſo able, or ſpeak ever ſo well, nobody will pay him the leaſt attention, if his appearance be poor and ſhabby.

147—8. *Let Gallia, &c.*] France and Africa were remarkable, at that time, for encouraging eloquence, and had great lawyers, who got large fees. See Mr. C. Dryden's note.

Comp. Sat. xv. l. 111. AINSW. explains nutricula—a breeder, a bringer-up.

149. *If it has pleaſed you, &c.*] i. e. If you make a point of getting money by your eloquence at the bar.

150. *Do you teach, &c.*] Having ſhewn how badly the lawyers were off, in this dearth of encouragement given to liberal ſciences, and of rewarding real merit and abilities, he now proceeds to ſhew, that the teachers of rhetoric, who opened ſchools for the laborious employment of inſtructing youth in the knowledge and art of declamation, were, if poſſible, ſtill worſe off.

—— *O the iron heart, &c.*] q. d. O the patience of Vectius!

One

Sardonyx, and therefore pleaded at a higher fee than
Coſſus or than Baſilus. Eloquence is rare in a thin cloathing,
When can Baſilus produce a weeping mother?
Who will bear Baſilus (tho') ſpeaking well? let Gallia
Receive you, or rather, that nurſe of lawyers,
Africa, if it has pleaſed you to ſet a reward upon your tongue:
Do you teach to declaim? O the iron heart of Vectius!
When a numerous claſs hath deſtroy'd cruel tyrants:
For whatever, ſitting it has juſt red, theſe ſame things ſtanding,
It will utter, and rehearſe the ſame, over and over; in the ſame verſes.

One would think that his mind were inſenſible of fatigue, quite ſteeled, as it were, againſt the aſſaults of impatience or wearineſs. See Sat. i. l. 31.

150. *Vectius.*] The name of ſome teacher of rhetoric, or perhaps put here for any perſon of that profeſſion.

151. *When a numerous claſs, &c.*] Claſſis, here, ſignifies a number of boys in the ſame form, or claſs, every one of which was to repeat over a long declamation to the maſter, on ſome particular ſubject which was given out to them as a theſis.

—— *Deſtroyed tyrants.*] Alluding to the ſubject of the declamation, as—"Whether tyrants ſhould not be deſtroyed by "their ſubjects?"—The declaimers are ſuppoſed to hold the affirmative. Comp. Sat. i. 15—17, and note on l. 15.

Some refer this to Dionyſius, the tyrant of Sicily, who, after he was depoſed, went to Corinth and ſet up a ſchool, where Juvenal humouroufly ſuppoſes him to be killed by the fatigue of his employment; but the firſt ſenſe, which is given above, ſeems to be the moſt natural.

152. *For whatever ſitting, &c.*] It is probable, that the rhetoricians firſt taught their ſcholars the manner of pronunciation and utterance, which they might do, when their ſcholars red over their declamations ſitting; but when they inſtructed them in geſture and action, then they were made to ſtand up, ſtill repeating the ſame things over and over again, and the maſter exerting himſelf, to ſhew them the beſt method of ſpeaking and action.

153. *Rehearſe over, &c.*] Canto—lit. ſignifies to ſing or chaut. Perhaps the antients, in their declamation, uſed a kind of ſinging, or chanting, to mark the cadences of their periods.

Occîdit miſeros crambe repetita magiſtros.
Quis color, & quod ſit cauſæ genus, atque ubi ſumma
Quæſtio, quæ veniant diverſâ parte ſagittæ,
Scire volunt omnes, mercedem ſolvere nemo.
Mercedem appellas? quid enim ſcio? culpa docentis
Scilicet arguitur, quòd lævâ in parte mamillæ
Nil ſalit Arcadico juveni, cujus mihi ſextâ
Quâque die miſeram dirus caput Hannibal implet.
Quicquid id eſt, de quo deliberat; an petat urbem
A Cannis; an poſt nimbos & fulmina cautus

Canto alſo ſignifies to repeat the ſame thing over and over again, in the ſame letters and ſyllables—nothing more than this ſeems to be meant here. Verſus, as well as a verſe, ſignifies a line, even in proſe. AINSW. Verſus, N° 5.

154. *The cabbage, &c.*] Crambe—a kind of colewort, or cabbage. The poet means (in alluſion to the Greek ſaying—Δις κραμβη θανατος) that the hearing the ſame things for ever (like cabbage warmed up, and ſerved at table many times to the ſame perſons) muſt be nauſeous and ſurfeiting, enough to tire and wear the maſters to death.

Others read Cambre, a town near Mount Gaurus, in Campania, where a battle had been fought between the Campanians and the people of Cumæ. This had been made the ſubject of a declamation, which the ſcholars repeated ſo often in the ſchools, for their exerciſes, as to tire their maſters almoſt to death.

155. *What the colour.*] That which the antients called the colour, was that part of the declamation, which was introduced by way of cauſe, or reaſon, for the thing ſuppoſed to be done, and by way of plea or excuſe for the action. As Oreſtes, when he confeſſed killing his mother, "I did it (ſays he) becauſe "ſhe killed my father."

155. *What the kind of cauſe.*] Deliberative, demonſtrative, or judicial—or whether defenſible or not.

156. *The chief queſtion.*] That on which the whole cauſe muſt turn.

—— *What arrows, &c.*] What arguments may come from the other ſide. Metaph. from ſhooting arrows at a mark.

157. *All would know, &c.*] Every body is willing enough to be taught theſe things, but very few chuſe to pay the maſter for his pains in teaching them.

158. *Do you call for your reward?*] i. e. What do you mean by aſking for payment? (ſays the ſcholar.)—What do I know

more

The cabbage repeated kills the miſerable maſters.
What the colour, and what the kind of cauſe, and where
The chief queſtion, what arrows may come from the contrary party,
All would know, nobody pay the reward.
Do you call for your reward?—what, forſooth, do I know?
The fault of the teacher
You may be ſure is blamed, becauſe in the left part of the breaſt
The Arcadian youth has nothing that leaps, whoſe dire Hannibal,
Every ſixth day, fills my miſerable head:
Whatever it be concerning which he deliberates, whether he ſhould go to the city,
From Cannæ, or after ſhowers and thunder cautious,

more than before? This is ſuppoſed to be the language of the ſcholar, when the maſter demands payment for his trouble. The dull and inapprehenſive ſcholar, who gets no benefit from the pains of the maſter, lays his ignorance upon the maſter, and not upon his own inattention or ſtupidity; and therefore is ſuppoſed to blame the maſter, and to think that he deſerves nothing for all the pains he has taken.

159. *In the left part of the breaſt, &c.*] The heart is ſuppoſed to be in the left part of the breaſt, and to be the ſeat of underſtanding and wiſdom; in both which the youth, here ſpoken of, ſeems to be as deficient, as if his heart were almoſt without motion, without that lively palpitation which is found in others. Lit. nothing leaps to the Arcadian youth in the left part of the breaſt.

160. *Arcadian youth.*] Arcadia was famous for its breed of aſſes, to which, by the appellation Arcadico, this young man is compared, whoſe dulneſs had prevented his profiting under the pains which his maſter took with him. See Perſ. Sat. iii. l. 9.

—— *Whoſe dire Hannibal, &c.*] No theme was more common, in the Roman ſchools, than the adventures of Hannibal. Every week, ſays the maſter, does the ſtory of Hannibal torment my poor head upon a declaiming day.

162. *Go to the city.*] March directly to Rome, after the battle of Cannæ.

Circumagat madidas à tempeſtate cohortes.
Quantum vis ſtipulare, & protinus accipe quod do,
Ut toties illum pater audiat. aſt alii ſex
Et plures uno conclamant ore ſophiſtæ,
Et veras agitant lites, raptore relicto:
Fuſa venena ſilent, malus ingratuſque maritus,
Et quæ jam veteres ſanant mortaria cæcos.
Ergo ſibi dabit ipſe rudem, ſi noſtra movebunt
Conſilia, & vitæ diverſum iter ingredietur,
Ad pugnam qui rhetoricâ deſcendit ab umbrâ,

164. *Wheel his troops wet, &c.*] Hannibal, when within about three miles from Rome, was aſſaulted by a dreadful tempeſt. Maherbal, his general of horſe, perſuaded him to go on, and promiſed him that he ſhould, that night, ſup in the capitol; but Hannibal deliberated, whether he ſhould not lead his troops back into Apulia, as they were ſo aſſaulted and diſmayed by the violence of the tempeſt.

Theſe circumſtances are ſuppoſed to be the conſtant ſubjects of declamations in the ſchools.

165. *Bargain for, &c.*] Aſk what you pleaſe, I will give it you, if you can get this ſtupid boy's father to hear him as often as I do: then I think he would be perſuaded of his ſon's dulneſs, and think alſo that I deſerve to be handſomely paid for what I have gone through in hearing him. See AINSW. Stipulor.

166—7. *Six other ſophiſts, &c.*] Sophiſtæ meant at firſt learned men (from Gr. σοφος, wiſe); afterwards, it meant pretenders to learning, prating cavillers. It alſo ſignifies orators: in this laſt ſenſe it ſeems uſed here, where the poet means to ſay, that many of theſe teachers of rhetoric had left the ſchools, where fictitious matters were only declaimed upon, for the bar, where real cauſes were agitated.

167. *Cry together with one mouth.*] i. e. All agree with one conſent to take this ſtep—viz. to have done with teaching ſchool, and to go to the bar.

168. *The raviſher being left.*] i. e. Leaving the fictitious ſubjects of declamation, ſuch as ſome ſuppoſed raviſher, or perhaps the rape of Helen, Proſerpine, &c.

169. *The mixed poiſons are ſilent.*] Nothing more is ſaid about the poiſons of Medea. Fuſa—poured and mixed together.

—— *Ungrateful huſband.*] Jaſon, who having married Medea, left her, and married another.

170. *What medicines new heal, &c.*] Mortaria—mortars.

Per

He ſhould wheel about his troops wet with the tempeſt.
Bargain for as much as you pleaſe, and immediately take what I give,
That his father ſhould hear him as often. But ſix other
Sophiſts, and more, cry together with one mouth,
And agitate real cauſes, the raviſher being left:
The mixed poiſons are ſilent, the bad and ungrateful huſband,
And what medicines now heal old blind men.
Therefore he will diſcharge himſelf, if my counſels will
Move; and he will enter upon a different walk in life,
Who has deſcended from the rhetorical ſhadow to real engagement,

Per met. medicines bray'd in a mortar.—What medicines recovered old Æſon to his youth, and ſight, again. Ov. Met. Lib. vii. l. 287—93.

Grangius thinks that this alludes to a ſtory of a ſon, who made up ſome medicines to cure his father's eyes, and who was accuſed by his mother-in-law of having mixed up poiſon, which the father believing, diſinherited him. So Farnaby.

171. *Therefore.*] Ergo.—q. d. As the profeſſion of teaching ſchool is ſo miſerable, and without profit, I would therefore adviſe thoſe, who have left the ſhadowy declamation of the ſchool for the real contention of the bar, to follow a new courſe of life, and never think of returning to teaching rhetoric again, leſt they ſhould have nothing left to buy bread with—this ſeems to be the ſenſe of the paſſage.

—— *Diſcharge himſelf.*] Sibi dabit ipſe rudem—literally, he will give himſelf the wand.

The rudis was a rod, or wand, given to ſword-players, in token of a diſcharge, or releaſe, from that exerciſe. Hence the phraſe—Dare rudem, to give a diſcharge—to diſmiſs.

See Hor. Ep. i. l. 2. donatum jam rude—diſmiſs'd. Francis. Juv. Sat. vi. l. 113, and note.

He will diſcharge himſelf from keeping ſchool.

173. *The rhetorical ſhadow, &c.*] From the poor empty declamations in the ſchools, which at beſt are but a ſhadow of reality, and are but ſhadows in point of profit.

—— *Real engagement.*] To engage in pleading cauſes at the bar, which have reality for their ſubject, and which, he hopes, will produce real profit. Deſcendit ad pugnam—a military phraſe.

Summula ne pereat, quâ vilis teſſera venit
Frumenti: quippe hæc merces lautiſſima. tenta
Chryſogonus quanti doceat, vel Pollio quanti
Lautorum pueros, artem ſcindens Theodori.
Balnea ſexcentis, & pluris porticus, in quâ
Geſtetur dominus quoties pluit: annè ſerenum
Exſpectet, ſpargatve luto jumenta recenti?
Hîc potiùs; namque hîc mundæ nitet ungula mulæ.
Parte aliâ longis Numidarum fulta columnis
Surgat, & algentem rapiat cœnatio ſolem.
Quanticunque domus, veniet qui fercula doctè
Componit, veniet qui pulmentaria condit.
Hos inter ſumptus ſeſtertia Quintiliano,
Ut multùm, duo ſufficient; res nulla minoris

174—5. *A vile wheat-ticket.*] In any dole made by the emperor, or by one of the city-magiſtrates, for diſtributing corn, the poor citizens had each a tally, or ticket, given them, which they firſt ſhewed, and then received their proportion, according to the money they brought, to buy wheat from the public magazines, at a lower than the market price. This tally, or ticket, was called teſſera, it being four-ſquare; it was made of a piece of wood, or of lead—hence Juvenal calls it vilis.

175. *A moſt ſplendid reward.*] Though they ſhould get only a wheat-ticket for a fee, yet this is noble, in compariſon of what they get by teaching rhetoric.

176. *Chryſogonus—Pollio.*] Rhetoric-maſters, who read to their pupils the works of Theodorus Gadareus, an excellent orator, born at Gadara, a city of Syria, not far from Aſcalon.

177. *Dividing.*] Scindens—dividing, taking to pieces, and thus opening and explaining the ſeveral parts.

178. *They.*] The nobility, the rich fathers of the poor rhetorician's pupils.

—— *Baths at ſix hundred ſeſtertia.*] Which they built for themſelves, and maintained at a great expence. See Sat. i. l. 106, note.

—— *Their portico at more.*] They were ſtill more expenſive in their porticos, or covered ways, where they uſed to ride in rainy or dirty weather.

179. *Can he wait, &c.*] Should theſe great people be forced to ſtay at home till fine weather came, or elſe go out and ſplaſh themſelves, and their fine horſes, with dirt?

181. *Here*

Leſt the ſmall ſum ſhould periſh, from which cometh a vile
Wheat-ticket: for this is a moſt ſplendid reward. Try
For how much Chryſogonus teaches, or Pollio the children
Of the quality, dividing the art of Theodorus.
Baths are at ſix hundred ſeſtertia, and a portico at more, in which
The lord is carried when it rains: can he wait for
Fair weather, or daſh his cattle with freſh mud?
Here rather, for here the hoof of the clean mule ſhines.
In another part, propp'd with tall Numidian pillars,
A ſupper-room ariſes, and will ſnatch the cool ſun.
Whatever the houſe coſt, one will come who compoſes ſkilfully
Diſhes of meat, and one who ſeaſons ſoops.
Amidſt theſe expences, two ſeſtertiums, as a great deal,
Will ſuffice for Quintilian. No thing will coſt a father

181. *Here rather, &c.*] To be ſure he will uſe the portico, where not only he, but his very mules, are protected from having their feet ſoiled.

182. *Tall Numidian pillars.*] The room raiſed high on pillars of marble from Numidia, which was very elegant and expenſive.

183. *A ſupper-room.*] A dining-room we ſhould call it; but cœnatio, among the Romans, ſignified a room to ſup in, for their entertainments were always at ſupper.

—— *Snatch the cool ſun.*] The windows ſo contrived as to catch the ſun in winter-time. The Romans were very curious in their contrivances of this ſort. They had rooms toward the north-eaſt, to avoid the ſummer ſun; and toward the ſouth-weſt, to receive the ſun in winter.

184. *Whatever the houſe coſt.*] They little regarded the expence they were at in building.

—— *One will come, &c.*] They'll be ſure to have their tables ſumptuouſly furniſhed by cooks, confectioners, &c. Pulmentaria ſeems uſed, here, for victuals in general. AINSW.

186. *Amidſt theſe expences, &c.*] Which they ſquander away in buildings, eating, and drinking, they think two poor ſeſtertiums (about 15 l.) enough to pay Quintilian (the great rhetorician) for teaching their children.

187—8. *Will coſt a father leſs, &c.*] They laid out their money with chearfulneſs on their gluttony, &c. but grudged

Conſtabit patri, quàm filius. Unde igitur tot
Quintilianus habet ſaltus? exempla novorum.
Fatorum tranſi: felix & pulcher & acer,
Felix & ſapiens & nobilis & generoſus,
Appoſitam nigræ lunam ſubtexit alutæ:
Felix, orator quoque maximus, & jaculator,
Et ſi perfrixit, cantat benè. diſtat enim, quæ
Sidera te excipiant, modò primos incipientem
Edere vagitus, & adhuc à matre rubentem,
Si Fortuna volet, fies de rhetoré conſul:
Si volet hæc eadem, fies de conſule rhetor.
Ventidius quid enim? quid Tullius? anne aliud quàm
Sidus, & occulti miranda potentia fati?
Servis regna dabunt, captivis fata triumphos.
Felix ille tamen, corvo quoque rarior albo.
Pœnituit multos vanæ ſteriliſque cathedræ,

ever ſo little expence for the education of their children: therefore nothing coſts them ſo little.

188—9. *Hath Quintilian, &c.*] If theſe things be ſo, how comes Quintilian to have ſo large an eſtate, and to be the owner of ſuch a tract of country?

189. *Examples of new fates, &c.*] There is nothing to be ſaid of men, whoſe fortunes are ſo new and ſingular as this: they muſt not be mentioned as examples for others. As if he had ſaid—Who but Quintilian ever grew rich by the cultivation of the liberal arts? It is quite a novelty. The Romans called an unuſual good fortune—nova fata.

190. *The fortunate is handſome, &c.*] In theſe lines the poet is ſaying, that "Luck is all;"—let a man be but fortunate, and he will be reckoned every thing elſe.

—— *Witty.*] Acer—ſharp, as we ſay—acer ingenio.

192. *The moon, &c.*] The hundred patricians, firſt eſtabliſhed by Romulus, were diſtinguiſhed by the numeral letter C fixed on their ſhoes, which, from its reſemblance to an half-moon, was called Luna. This was continued down to later times, as a mark of diſtinction among the patricians: they wore a ſort of buſkin made of black leather. Hor. Lib. i. Sat. vi. l. 27. By this line the poet means to ſay, that the fortunate may become ſenators and nobles. Aluta—lit. tanned leather; by meton. any thing made thereof—hence a leather ſhoe, or buſkin.

Leſs than a ſon. Whence, therefore, hath
Quintilian ſo many foreſts?—The examples of new fates
Paſs over: the fortunate is handſome, and witty,
The fortunate is wiſe, and noble, and generous,
And ſubjoins the moon ſet upon his black ſhoe.
The fortunate is alſo a great orator, a dart-thrower,
And, if he be hoarſe, ſings well: for there is a difference what
Stars receive you, when you firſt begin
To ſend forth crying, and are yet red from your mother.
If Fortune pleaſe, you will from a rhetorician become a conſul:
If this ſame pleaſe, you will from a conſul become a rhetorician.
For what was Ventidius? what Tullius? was it other than
A ſtar, and the wonderful power of hidden fate?
The fates will give kingdoms to ſlaves, triumphs to captives.
Yet that fortunate perſon is alſo more rare than a white crow.
Many have repented the vain and barren chair,

193. *A dart-thrower.*] This is the literal ſenſe of jaculator: but we muſt here ſuppoſe it to mean, one ſkilful in throwing out, or darting, arguments—i. e. a great diſputant—l. 156.

194. *There is a difference, &c.*] The Romans were very ſuperſtitious, and thought that the fortune of their future life mainly depended on the ſtars, or conſtellations, which preſided over their natal hour. See Sat. ix. l. 32—4, & al.

196. *Red from your mother.*] i. e. Juſt born. Before the blood contracted from the birth is waſhed away.

198. *This ſame.*] Fortune.

199. *Ventidius*] Baſſus, ſon of a bondwoman at Aſcalon. He was firſt a carman, then a muleteer; afterwards, in one year, he was created prætor and conſul.

—— *Tullius.*] The ſixth king of Rome, born of a captive.

199—200. *Other than a ſtar.*] i. e. To what did theſe men owe their greatneſs, but to the ſtars which preſided at their birth, and to the myſterious power of deſtiny?

202. *More rare, &c.*] However, that ſame fortunate and happy man is rare to be met with. Comp. Sat. vi. 164.

203. *Many have repented, &c.*] Of the barren and beggarly employment of teaching rhetoric—which they did, ſitting in a chair, deſk, or pulpit.

Sicut Thraſymachi probat exitus, atque Secundi
Carrinatis; & hunc inopem vidiſtis, Athenæ,
Nil præter gelidas auſæ conferre cicutas.

Dî majorum umbris tenuem, & ſinè pondere terram,
Spiranteſque crocos, & in urnâ perpetuum ver,
Qui præceptorem ſancti voluere parentis
Eſſe loco. metuens virgæ jam grandis Achilles
Cantabat patriis in montibus: & cui non tunc
Eliceret riſum citharœdi cauda magiſtri?
Sed Ruffum, atque alios cædit ſua quæque juventus:
Ruffum, qui toties Ciceronem Allobroga dixit.
Quis gremio Enceladi, doctique Palæmonis affert

204. *Thraſymachus.*] Who hanged himſelf. He was a rhétorician of Athens, born at Carthage.

204—5. *Secundus Carrinas.*] He came from Athens to Rome, and, declaiming againſt tyrants, was baniſhed by Caligula.

205. *Him you ſaw, &c.*] Socrates, whom ye ſaw, ungrateful Athenians! almoſt ſtarving, and paid him nothing for his lectures, but the barbarous reward of cold hemlock, with which he was poiſoned by the ſentence of his judges. Hemlock has ſuch a refrigerating quality over the blood and juices, as to cauſe them to ſtagnate, and thus occaſion death; it is therefore reckoned among the cold poiſons. The word auſæ, here, is very ſignificant, to intimate the daring inſolence and cruelty of the Athenians, who, to their own eternal infamy, could reward ſuch a man in ſuch a manner.

207. *Grant, &c.*] This ſentence is elliptical, and muſt be ſupplied with ſome verb to precede umbris, as give, grant, or the like.

—— *Thin earth, &c.*] It was uſual with the Romans to expreſs their good wiſhes for the dead, in the manner here mentioned, that the earth might lie light upon them. So Martial—

Sit tibi terra levis, mollique tegaris arenâ.

208. *Breathing crocuſes.*] Breathing forth ſweets.—Crocus, lit. ſaffron; alſo the yellow chives in the midſt of flowers. What we call a crocus blows early in the ſpring.

—— *Perpetual ſpring, &c.*] May flowers be perpetually growing and blooming, as in the ſpring of the year. They were fond of depoſiting the urns of their deceaſed friends among banks of flowers.

As the exit of Thraſymachus proves, and of Secundus
Carrinas, and him whom poor you ſaw, O Athens,
Daring to beſtow nothing but cold hemlock.
Grant, ye gods, to the ſhades of our anceſtors thin earth,
and without weight,
And breathing crocuſes, and perpetual ſpring upon their urn,
Who would have a preceptor to be in the place of a ſacred
Parent. Achilles, now grown up, fearing the rod,
Sang in his paternal mountains; and from whom then
Would not the tail of the harper his maſter have drawn forth
laughter?
But Ruffus, and others, each of their own young men ſtrike,
Ruffus, who ſo often called Cicero an Allobrogian.
Who brings to the lap of Enceladus, or of the learned
Palæmon,

209. *Who would have a preceptor, &c.*] Who venerated their maſters and teachers as if they were their parents; and eſteemed them, as ſtanding in the place of parents.

210. *Achilles, &c.*] The famous ſon of Thetis, when almoſt a man, was in great awe of his tutor Chiron the Centaur.

211. *Sang.*] Practiſed leſſons in vocal and inſtrumental muſic under his tutor.

—— *In his paternal mountains.*] The mountains of Theſſaly, from whence came Peleus the father of Achilles.

212. *Would not the tail, &c.*] The upper part of Chiron was like a man, the lower like an horſe. His figure muſt be ridiculous enough, with a man's head and with an horſe's tail, and would have been laughed at by moſt people; but Achilles had too much reverence for his maſter, to make a joke of his figure, as more modern ſcholars would have done.

—— *Harper his maſter.*] Chiron is ſaid to have taught muſic, as well as medicine and aſtronomy.

213. *But Ruffus, &c.*] Now, ſo far from the maſter's receiving veneration from their ſcholars, it is a common practice for the ſcholar to beat the maſter, as had been the caſe of Ruffus and others. So Plautus, Bacch. iii. 3. 37. Puer ſeptuennis pædagogo tabulâ dirumpit caput.

214. *Ruffus, &c.*] This Ruffus charged Cicero with writing barbarous Latin, like an Allobrogian, or Savoyard. Even this great grammarian could not obtain reſpect from his ſcholars.

215. *Who brings, &c.*] Who pays Enceladus a reward equal

to

Quantum grammaticus meruit labor? & tamen ex hôc,
Quodcunque eſt (minus eſt autem, quàm rhetoris æra)
Diſcipuli cuſtos præmordet Acœnitus ipſe,
Et qui diſpenſat, frangit ſibi. cede, Palæmon,
Et patere inde aliquid decreſcere, non aliter, quàm
Inſtitor hybernæ tegetis, niveique cadurci:
Dummodò non pereat, mediæ quòd noctis ab horâ
Sediſti, quâ nemo faber, quâ nemo ſederet,
Qui docet obliquo lanam deducere ferro:
Dummodò non pereat totidem olfeciſſe lucernas,
Quot ſtabant pueri, cùm totus decolor eſſet
Flaccus, & hæreret nigro fuligo Maroni.
Rara tamen merces, quæ cognitione Tribuni

to his labours? He was a famous grammarian. Gremio here denotes a looſe cavity, or hollow, formed by the doubling of the robe or garment.—q. d. A lap, into which things were put. Gr. κόλπος. Comp. Luke vi. 38.

215. *The learned Palæmon.*] Rhemnius Palæmon, a very learned and diſtinguiſhed grammarian, but who was ſo conceited, as to ſay, that learning would live and die with him. See Suet. de Gramm. 23. See Sat. vi. l. 451.

217. *Whatever it be, &c.*] After all, ſmall as the pay of a grammarian may be (which at the moſt is even ſmaller than that of a rhetorician) there are ſad defalcations from it.

218. *Acœnitus—the keeper, &c.*] This Acœnitus is a feigned name for ſome pædagogue (Gr. παις, a boy, and αγω, to lead) who was a ſort of ſervant, that followed his young maſter, took care of his behaviour, and particularly attended him to his exerciſe, and to ſchool.

He is properly called, here, Diſcipuli cuſtos.—He inſiſted on having part of the poor grammarian's pay, as a perquiſite. The word præmordet is here peculiarly happy, and intimates that the pædagogue, who, perhaps, carried the pay, took a part of it before he delivered it to the maſter: like a perſon who is to give a piece of bread to another, and bites a piece off firſt for himſelf.

219. *He who manages, &c.*] Qui diſpenſat, i. e. diſpenſator, the ſteward, or houſekeeper; either that belonging to the grammarian, into whoſe hands the money is paid, retains ſome part of it for his wages, or the ſteward of the gentleman who pays it, retains a part of it by way of poundage, or perquiſite, to himſelf,

As much as grammatical labour has deſerved? and yet from this
Whatever it be (but it is leſs than the money of the rhetorician)
Accœnitus himſelf, the keeper of the ſcholar, ſnips,
And he who manages, breaks off ſome for himſelf. Yield, Palæmon,
And ſuffer ſomething to decreaſe from thence, not otherwiſe than
A dealer in winter-rug, and white blanket.
Only let it not be loſt, that from the midnight hour
You have ſat, in which no ſmith, in which nobody would ſit,
Who teaches to draw out wool with the crooked iron:
Only let it not be loſt to have ſmelt as many lamps
As boys were ſtanding, when all diſcolour'd was
Horace, and ſoot ſtuck to black Virgil.
Yet pay is rare which may not want the cognizance

himſelf. Frangit.—metaph. from breaking ſomething that was entire.

219. *Yield, Palæmon, &c.*] Submit to theſe abatements, and be glad to have ſomething, though leſs than your due, as it fares with tradeſmen who are willing to abate ſomething in their price, rather than not ſell their goods. See AINSW. Inſtitor.

222. *Let it not be loſt, &c.*] Only take care to have ſomething for your trouble; let not all your pains, which you have taken, be thrown away, in riſing at midnight to teach your boys—a fatigue that no common mechanic would undergo.

224. *To draw out wool, &c.*] To comb wool, which they did, as we find by this paſſage, with a card having crooked teeth made of iron—like thoſe now in uſe.

225. *To have ſmelt, &c.*] Let it not be for nothing that you have been half poiſoned, with the ſtink of as many lamps as you have boys ſtanding round you to ſay their leſſons before it is light, and therefore are each of them with a lamp in his hand to read by.

226—7. *Horace all diſcolour'd—*] With the oil of the lamps, which the boys, through careleſſneſs, let drop on their books.

227. *Black Virgil.*] Made black with the ſmoke of the lamps, which the boys held cloſe to their books, when they were reading and conſtruing their leſſons.

228. *Yet pay is rare which, &c.*] Though little is left of the

Non egeat. ſed vos ſævas imponite leges,
Ut præceptori verborum regula conſtet,
Ut legat hiſtorias, auctores noverit omnes,
Tanquam ungues digitoſque ſuos; ut fortè rogatus
Dum petit aut thermas, aut Phœbi balnea, dicat
Nutricem Anchiſæ, nomen, patriamque novercæ
Archemori: dicat quot Aceſtes vixerit annos,
Quot Siculus Phrygibus vini donaverit urnas.
Exigite, ut mores teneros ceu pollice ducat,
Ut ſi quis cerâ vultum facit: exigite, ut ſit
Et pater ipſius cœtûs, ne turpia ludant,
Ne faciant vicibus. non eſt leve tot puerorum

the pay to the grammarian, after all the deductions above mentioned, yet it is very rare that they get any thing at all, unleſs they go to law for it. The tribune here means the judge who tried civil cauſes.

229. *But impoſe ye, &c.*] Though the poor grammarian labours under all theſe difficulties, be ſure, you that ſend your ſons to them, to impoſe all the taſk upon them that ye can: make no abatement in his qualifications: expect that he knows every rule of grammar.

231. *Read hiſtories, &c.*] That he ſhould be a good hiſtorian: that he ſhould know all authors at his fingers ends—Ad unguem—as the ſaying is.

233. *The hot baths.*] There were thermæ, hot baths, in Rome, as well as cold baths, balnea; to the former they went to ſweat, in the other they waſhed. Now this poor grammarian was expected to be ready to anſwer any queſtions which were aſked him, by people whom he met with, when he went either to the one or the other.

—— *Phœbus.*] The name of ſome bath-keeper.

234. *The nurſe of Anchiſes.*] The poet here, perhaps, means to ridicule the abſurd curioſity of Tiberius, who uſed to be often teaſing the grammarians with ſilly and unedifying queſtions; as, Who was Hecuba's mother? What was the name of Achilles when dreſſed in woman's clothes? What the ſirens ſung?—and the like. See Suet. in Tiberio, cap. lxx.

Such fooliſh queſtions might be aſked the grammarian, when he met with people at the baths; and he was bound to anſwer them, under peril of being accounted an ignoramus.

Caieta, the nurſe of Æneas, is mentioned, Æn. vii. 1. 2; but there is no mention of the nurſe of Anchiſes: perhaps Juvenal

Of the Tribune.—But impoſe ye cruel laws,
That the rule of words ſhould be clear to the preceptor:
That he ſhould read hiſtories, ſhould know all authors
As well as his own nails and fingers; that, by chance, being aſk'd
While he is going to the hot baths, or the baths of Phœbus, he ſhould tell
The nurſe of Anchiſes, the name and country of the ſtep-mother
Of Archemorus: ſhould tell how many years Aceſtes lived:
How many urns of wine the Sicilian preſented to the Phrygians.
Require, that he ſhould form the tender manners as with his thumb,
As if one makes a face with wax: require, that he ſhould be
Even a father of his flock, leſt they ſhould play baſe tricks,
And corrupt each other: it is no light matter, to watch

venal means to ridicule the ignorance of the queriſt, as miſtaking Anchiſes for Æneas.

234—5. *Of the ſtep-mother of Archemorus.*] For Anchemolus (ſee Æn. x. l. 389.) who ſeems here meant; but perhaps the queriſt may be ſuppoſed to call it Archemorus.

235. *Aceſtes.*] Æn. i. 199; and Æn. v. 73.

236. *The Sicilian.*] Meaning Aceſtes, who was king of Sicily, of his giving wine to the Trojans. See Æn. i. 199—200.

237. *Require.*] Exigite, exact—that, beſide his teaching your children (and, in order to that, he be perfectly learned) that he alſo ſhould watch over their morals, and form them with as much nicety, care, and exactneſs, as if he were moulding a face in wax with his fingers. Ducat—metaph. taken from ſtatuaries. Comp. Virg. Æn. vi. l. 848.

239. *A father of his flock.*] Require alſo, that he ſhould be as anxious, and as careful of his ſcholars, as if he were their father.

—— *Leſt they ſhould play, &c.*] Leſt they ſhould fall into lewd and bad practices among themſelves. This is the ſubſtance of this, and the two following lines, which had better, as ſome other paſſages in Juvenal, be paraphraſed than tranſlated.

242. *When*

Obſervare manus, oculoſque in fine trementes.
Hæc, inquit, cures; ſed cùm ſe verterit annus,
Accipe, victori populus quod poſtulat, aurum.

242. *When the year, &c.*] When the year comes round—at the end of the year.

243. *Accept a piece of gold.*] Aurum.—The Roman aureus (according to AINSW. Val. and Proportion of Roman Coins) was about 1 l. 9 d. of our money:—but, whatever the preciſe value of the aurum mentioned here might be, the poet evidently means to ſay, that the grammarian does not get more for a whole year's labour in teaching, and watching over a boy's morals, than a victorious fencer, or ſword-player, gets by a ſingle battle won upon the ſtage—viz. about 4 l. (or rather about 5 l.) of our money, which Marſhal, after Vet. Schol. ſays, was the ſtated ſum, and which was not to be exceeded.

243. *Which the people require.*] When a fencer, or gladiator, came off victorious, the Roman people required the quinque aurei to be given to him by the prætor, tribune, or other perſon, who gave and preſided at the ſhew. This paſſage is, by ſome, referred

The conduct of ſo many boys, and their wanton looks.
Theſe things, ſays he, take care of—but when the year turns itſelf,
Accept a piece of gold, which the people require for a conqueror.

referred to Mart. Lib. x. Epigr. 74. where he mentions one Scorpus, a famous charioteer, who, by being victor in a chariot-race, carried off, in one hour's time, fifteen ſacks full of gold. But this does not ſeem to agree with what Juvenal ſays of the gains of the poor grammarian, which the poet evidently ſuppoſes to be no more than the perquiſite of a common gladiator that had come off conqueror: even this was five times as much as a lawyer got by a cauſe. Comp. l. 122.

Thus Juvenal concludes this Satire, having fully accompliſhed his purpoſe; which was to ſhew, by many inſtances, the ſhameful neglect of learning and ſcience, as well as of the profeſſors of them, which then prevailed among the nobility of Rome.

END OF THE SEVENTH SATIRE.

SATIRA VIII.

ARGUMENT.

In this Satire the Poet proves, that true nobility does not consist in ſtatues and pedigrees, but in honourable and good actions. And, in oppoſition to perſons nobly born, who are a

STEMMATA quid faciunt? quid prodeſt, Pontice, longo
Sanguine cenſeri, pictoſque oſtendere vultus
Majorum, & ſtantes in curribus Æmilianos;
Et Curios jam dimidios, humeroque minorem
Corvinum, & Galbam auriculis naſoque carentem? 5
Quis fructus generis tabulâ jactare capaci
Corvinum, & poſt hunc multâ deducere virgâ
Fumoſos equitum cum Dictatore Magiſtros,

Line 1. *What do pedigrees?*] i. e. Of what uſe or ſervice are they, merely conſidered in themſelves?

—— *Ponticus.*] There was a famous heroic poet of this name, much acquainted with Propertius and Ovid: but the perſon here mentioned, to whom this Satire is addreſſed, was probably ſome man of quality, highly elevated by family-pride, but whoſe manners diſgraced his birth.

2. *By a long deſcent.*] Longo ſanguine—a deſcent through a long train of anceſtors of noble blood.

—— *Painted countenances, &c.*] It was cuſtomary among the Romans to have their houſes furniſhed with family-pictures, images, &c.; and it was no ſmall part of the pride of the nobility.

3, 4, 5. *The Æmilii—Curii—Corvinus—*] Were noble Romans, the founders of illuſtrious families, and an honour to their country.

3. *Standing in chariots.*] Triumphal cars, as expreſſed in the triumphal ſtatues.

4. *Now half.*] i. e. Half demoliſhed by length of time.

4—5. *Leſt*

SATIRE VIII.

ARGUMENT.

disgrace to their family, he displays the worth of many who were meanly born, as Cæsar, Marius, Serv. Tullius, and the Decii.

WHAT do pedigrees? what avails it, Ponticus, to be valued
By a long descent, and to shew the painted countenances
Of ancestors, and Æmilii standing in chariots,
And Curii now half, and less by a shoulder
Corvinus, and Galba wanting ears and nose? 5
What fruit to boast of Corvinus in the capacious table
Of kindred, and after him to deduce, by many a branch,
Smokey masters of the knights, with a Dictator,

4—5. *Less by a shoulder Corvinus.*] His statue thus mutilated by time and accident.

5. *Galba.*] The statue of Sergius Galba, a man of consular dignity, and who founded an illustrious family, was also defaced and mutilated by time.

6. *What fruit.*] i. e. Of what real, solid use, can it be?

——— *The capacious table.*] viz. a large genealogical table.

7. *By many a branch.*] The genealogical tables were described in the form of trees: the first founder of the family was the root—his immediate descendents the stem—and all the collaterals from them were the branches. So among us.

8. *Smokey masters of the knights.*] Images of those who had been magistri equitum, masters or chiefs of the order of knights, now tarnished, and grown black, by the smoke of the city.

——— *With a Dictator.*] An image of some of the family who had filled that office. He was chief magistrate among the Romans, vested with absolute power, and from whom lay no appeal. Twenty-four axes were carried before him. He was never chosen but in some great danger or trouble of the state, and commonly at the end of six months was to resign his office.

Si coram Lepidis malè vivitur? effigies quò
Tot bellatorum, si luditur alea pernox
Ante Numantinos? si dormire incipis ortu
Luciferi, quo signa Duces & castra movebant?
Cur Allobrogicis, & magnâ gaudeat arâ,
Natus in Herculeo Fabius lare, si cupidus, si
Venus, & Euganeâ quantumvis mollior agnâ?
Si tenerum attritus Catinensi pumice lumbum
Squallentes traducit avos: emptorque veneni
Frangendâ miseram funestat imagine gentem?
Tota licèt veteres exornent undique ceræ
Atria, NOBILITAS SOLA EST ATQUE UNICA VIRTUS.
Paulus, vel Cossus, vel Drusus moribus esto:

9. *If before the Lepidi, &c.*] i. e. If before the images of those great men you exhibit scenes of vileness and infamy?

10. *The nightly die, &c.*] Pernox signifies that which lasts through the night. What avails it, that your room is furnished with busts, pictures, &c. of your noble ancestors, if, in that very room, before their faces, as it were, you are gambling and playing all night at dice?

11. *If you begin to sleep, &c.*] If you, after a night's debauch, are going to bed at day-break, the very time when those great generals were setting forth on their march to attack an enemy.

13. *Fabius, &c.*] Why should Fabius, the son of Qu. Fab. Maximus, who overcame the Allobroges, boast in his father's atchievements, and in the origin of his family's descent from Hercules, the care of whose altar was hereditary in that family, if he be covetous and vain, and unworthy of the honour which he claims?

15. *Softer than an Euganean lamb.*] The sheep bred upon the Euganean downs had the finest and softest fleeces in all Italy. To have a very soft and delicate skin was a mark of great effeminacy; but more especially if, as the following line supposes, it was made so by art.

16. *Catinensian pumice.*] The best pumice-stones were gathered in Sicily, at the foot of Mount Ætna; with these the effeminate Italians used to smooth their skins. Catina (now Catania) was a city near Mount Ætna, almost ruined by an earthquake, 1693. Here were the finest pumice-stones.

17. *He shames, &c.*] He dishonours the old and venerable pictures, or images, of his rough and hardy ancestors, now dirty with

If before the Lepidi you live ill? whither (tend) the effigies
Of ſo many warriors, if the nightly die be played with
Before the Numantii? if you begin to ſleep at the riſing of
Lucifer, at which thoſe generals were moving their ſtandards and camps?
Why ſhould Fabius, born in a Herculean family, rejoice
In the Allobroges, and the great altar, if covetous, if
Vain, and never ſo much ſofter than an Euganean lamb?
If, having rubb'd his tender loins with a Catinenſian pumice,
He ſhames his dirty anceſtors—and, a buyer of poiſon,
He ſaddens the miſerable family with an image to be broken?
Tho' the old waxen figures ſhould adorn the courts on all ſides,

VIRTUE IS THE ONLY AND SINGLE NOBILITY.

Be thou in morals Paulus, or Coſſus, or Druſus:

with the ruſt of time, and thus diſgraces the memory of thoſe great men. Traduco ſignifies to expoſe to public ſhame. AINSW. N° 5.

18. *An image to be broken.*] If he ſhould caſt a ſadneſs over the whole family, as it were, by having his own image placed among thoſe of his anceſtors, when he does ſuch things as to deſerve to have his image broken.—If any one, who had an image of himſelf, were convicted of a grievous crime, his image was to be broken to pieces, and his name eraſed from the kalendar, either by the ſentence of the judge, or by the fury of the people. Comp. Sat. x. l. 58. Such muſt, moſt likely, be the caſe of a man who dealt in poiſons to deſtroy people.

19. *Old waxen figures.*] Images and likeneſſes of anceſtors, made in wax, and ſet up as ornaments and memorials of the great perſons from which they were taken.

20. *Virtue, &c.*] All the enſigns of grandeur and nobility are nothing without this—it is this alone which ſtamps a real greatneſs upon all who poſſeſs it.

21. *Paulus.*] Æmilius, who conquered Perſes king of Macedonia, and led him and his children in triumph:—he was a man of great frugality and modeſty.

—— *Coſſus.*] He conquered the Getulians, under Auguſtus Cæſar—hence was called Getulicus. See l. 26.

—— *Druſus.*] There were three of this name, all of which deſerved well of the republic.

Hos ante effigies majorum pone tuorum:
Præcedant ipsas illi, te consule, virgas.
Prima mihi debes animi bona, sanctus haberi,
Justitiæque tenax factis dictisque mereris?
Agnosco procerem: salve, Getulice, seu tu
Silanus, quocunque alio de sanguine rarus
Civis, & egregius patriæ contingis ovanti.
Exclamare libet, populus quod clamat Osiri
Invento: quis enim generosum dixerit hunc, qui
Indignus genere, & præclaro nomine tantùm
Insignis? nanum cujusdam Atlanta vocamus;
Æthiopem cygnum: parvam extortamque puellam,
Europen: canibus pigris, scabieque vetustâ
Lævibus, & siccæ lambentibus ora lucernæ,

22. *Put those before, &c.*] Prefer the examples of those good men before the statues of your family.

23. *Let them, &c.*] If ever you should be consul, esteem them before the fasces, and all the ensigns of your high office.

24. *You owe me, &c.*] The ornaments—bona, the good qualities—of the mind, are what I first insist upon; these I expect to find in you, before I allow you to be indeed noble.

25. *Honest.*] Sanctus is an extensive word, and here may include piety to the gods, as well as justice, honesty, and truth towards men. See Sat. iii. 137.

26. *I acknowledge, &c.*] I then acknowledge you as a man of quality.

—— *Hail, Getulian!*] I salute you as if you were Cossus, the conqueror of Getulia—hence called Getulicus, l. 21, note.

—— *Or thou, &c.*] Silanus was a noble Roman, who conquered Magon the Carthaginian general, took Hannon, another commander, prisoner, and did other great services to his country.

q. d. If, besides your personal private virtues (l. 24—5.) you shew yourself a rare and choice citizen, eminently serviceable and useful to your country, like Silanus of old, from whatever blood you may derive your pedigree, however mean it may be, yet your country will rejoice that such a man has fallen to its lot—and exclaim, as the Ægyptians did, when they found Osiris.

29. *Osiris, &c.*] The chief deity of Ægypt, which the Ægyptians

Put theſe before the effigies of your anceſtors:
Let them, you being conſul, precede the faſces themſelves.
You owe me firſt the virtues of the mind—do you deſerve
To be accounted honeſt, and tenacious of juſtice, in word
and deed?
I acknowledge the nobleman:—Hail, Getulian!—or thou,
Silanus, from whatever other blood, a rare, and
Choice citizen, thou befalleſt thy triumphing country,
We may exclaim, what the people call out to Oſiris
When found.—But who would call him noble, who is
Unworthy his race, and for an illuſtrious name only
Remarkable? We call the dwarf of ſome one—Atlas:
An Æthiopian—a ſwan: a little and deformed wench—
Europa: to ſlow dogs, and with an old mange
Smooth, and licking the mouths of a dry lamp,

Ægyptians worſhipped under the form of a bull, or ox. This ſaid bull was ſuppoſed to be inhabited by Oſiris: but they uſed, once in a few years, to put this bull to death, and then go, with their prieſts, howling, and making lamentations, in ſearch of another Oſiris, or Apis, with the ſame exact marks as the former had; which, when they had found, they ſhouted for joy, and, with loud acclamations, called out—Εὑρηκαμεν! Εὑρηκαμεν! we have found him! we have found him! Συγχαιρομεν! let us rejoice together!

31. *An illuſtrious name.*] Or title, derived from ſome great and illuſtrious anceſtor.

32. *The dwarf of ſome one.*] The people of quality uſed to keep dwarfs for their amuſement.

—— *Atlas.*] A high hill in Mauritania, ſo high that the poets make a perſon of it, and feign that he was the brother of Prometheus, and turned into this mountain by Perſeus, at the ſight of the gorgon's head. From its height it was fabled to ſupport the celeſtial globe. See Virg. Æn. iv. l. 481—2.

33. *An Æthiopian—a ſwan.*] i. e. Black white.

34. *Europa.*] The beautiful daughter of Agenor, king of the Phœnicians, whom Jupiter in the form of a bull carried into Crete. From her the quarter of the globe, called Europe, is ſaid to take its name. See Hor. Lib. iii. Od. xxvii. l. 75—6.

—— *Slow dogs.*] Slow hounds that are unfit for the chace.

35. *Smooth.*] Having all their hair eaten off by the mange.

Nomen erit pardus, tigris, leo; ſi quid adhuc eſt,
Quod fremat in terris violentiùs. ergo cavebis,
Et metues, ne tu ſic Creticus, aut Camerinus.
His ego quem monui? tecum eſt mihi ſermo, Rubelli
Plaute: tumes alto Druſorum ſanguine, tanquam
Feceris ipſe aliquid, propter quod nobilis eſſes;
Ut te conciperet, quæ ſanguine fulget Iüli,
Non quæ ventoſo conducta ſub aggere texit.
Vos humiles, inquis, vulgi pars ultima noſtri,
Quorum nemo queat patriam monſtrare parentis:
Aſt ego Cecropides. vivas, & originis hujus
Gaudia longa feras: tamen imâ ex plebe Quiritem
Facundum invenies: ſolet hic defendere cauſas

35. *Licking the mouths, &c.*] So hungry and ſtarved as to lick the ſtinking oil off the edges of lamps. Giving the titles of nobility, and calling thoſe noble who are, by their evil manners, and bad actions, a diſgrace to their families, is calling a dwarf—a giant;—a blackmoor—a fine white ſwan;—a crooked deformed wench—Europa:—we may as well call a pack of mangy, worthleſs hounds—tigers, leopards, and lions; or by the name of nobler beaſts, if nobler can be found.

37. *Beware, &c.*] Cavebis—metues—lit. you will be cautious, and will fear, leſt the world flatter you with the mock titles of Creticus and Camerinus in the ſame way. See Sat. ii. l. 67.

Publ. Sulpitius Camerinus was an illuſtrious and virtuous Roman, who was ſent by the ſenate, with Poſthumius and Manlius, to Athens, to copy the laws of Solon, as well as thoſe of other cities.

39. *By theſe things.*] By what I have been ſaying.

40. *Rubellius Plautus.*] Some read Plancus, others Blandus; but Plautus ſeems to be right. Rubellius Blandus was his father, who married Julia the daughter of Druſus, ſon of Livia, wife of Auguſtus.

—— *Of the Druſi.*] You are very proud of your deſcent on your mother's ſide. Compare the preceding note.

41. *Done ſomething, &c.*] As if you yourſelf had done ſomething to make you illuſtrious, and deſerving the honour of a mother of the Julian line.

43. *Not ſhe, &c.*] Inſtead of being the ſon of ſome poor creature who knitted ſtockings for her bread under the town-wall. The agger, here mentioned, is the mount raiſed by Tarquin,

The name of lion, leopard, tiger ſhall belong; and if there be yet
Any thing on earth that rages more violently. Therefore beware,
And dread, leſt thou ſhouldſt thus be Creticus, or Camerinus.
Whom have I admoniſhed by theſe things? with thee is my diſcourſe,
Rubellius Plautus: you ſwell with the high blood of the Druſi, as if
You yourſelf had done ſomething, for which you ſhould be noble;
That ſhe ſhould have conceived you who ſhines with the blood of Iülus,
Not ſhe who, being hired, has woven under the windy mount.
"Ye are low (ſay you) the laſt part of our common people;
"Of whom none can ſhew the country of his parent:
"But I am a Cecropian"—"May you live—and long enjoy the happineſs
"Of this origin:" yet, from the loweſt of the people, an eloquent Roman
You will find: this is uſed to defend the cauſes of an

quin, for the defence of the city, a place much reſorted to by low people. See Sat. vi. 587. It was much expoſed to the weather.

Some read ſub aëre, i. e. ſub dio—in the open air.

44. *The laſt part, &c.*] The very dregs of our plebeians.

45. *Of whom none, &c.*] Of ſuch obſcure parentage, as to be unable to trace out the birth-place of your parents.

46. *I am a Cecropian.*] Deſcended from Cecrops, the firſt king of Athens.

This is an inſolent ſpeech, which ſome proud noble is ſuppoſed to make, in ſcorn and deriſion of thoſe whom he thought his inferiors.

——"*May you live! &c.*] Sir, I wiſh you much joy of your noble deſcent. Ironically ſpoken.—Viva! as the Italians ſay.

47. *Yet from the loweſt, &c.*] Much as you deſpiſe them, there have been men of the higheſt talents and abilities from among

Nobilis indocti: veniet de plebe togatâ,
Qui juris nodos, & legum ænigmata, ſolvat.
Hic petit Euphraten juvenis, domitique Batavi
Cuſtodes aquilas, armis induſtrius: at tu
Nil niſi Cecropides, truncoque ſimillimus Hermæ:
Nullo quippe alio vincis diſcrimine, quàm quòd
Illi marmoreum caput eſt, tua vivit imago.
Dic mihi, Teucrorum proles, animalia muta
Quis generoſa putat, niſi fortia? nempe volucrem
Sic laudamus equum, facilis cui plurima palma
Fervet, & exultat rauco victoria circo.

among them—ſome who have defended the cauſes of ignorant nobles, when they themſelves could not have defended them.

49. *The gowned people.*] i. e. The common people, called Togati, from the gowns which they wore. See Sat. i. l. 3, and note.

50. *Who can untie, &c.*] Some great and eminent lawyer, able to ſolve all the difficulties, and unfold all the perplexities of juriſprudence.

51. *Seeks the Euphrates, &c.*] Another goes into the Eaſt, and diſtinguiſhes himſelf as a ſoldier.

—— *Conquer'd Batavus.*] The Batavi, or Hollanders, conquered by Domitian when a youth.

52. *The guardian eagles.*] The eagles mean the Roman troops, which had the figures of eagles on their ſtandards, and were ſet to keep the newly conquered Batavi from revolting.

Another of the common people diſtinguiſhes himſelf as a uſeful perſon to his country, by joining the troops that were ſent on this occaſion.

53. *But a Cecropian.*] As for you, when you have called yourſelf a Cecropian, you have no more to ſay—and this moſt properly belongs to you, from your reſemblance to one of the Hermæ at Athens, that is made of marble; ſo, in point of inſenſibility, are you:—that has neither hands or feet; no more have you, in point of uſefulneſs, to your country, yourſelf, or to any body elſe.

—— *A mutilated Herma.*] Herma -æ—ſignifies a ſtatue of Hermes, or Mercury.—Mercury was called Hermes, from Gr. ἑρμηνεύω, to interpret; becauſe he was the ſuppoſed inventor of ſpeech, by which men interpret their thoughts to each other. So Hor. Lib. i. Ode x. l. 1—3.

It was a piece of religion at Athens, to have a figure of Mercury fixed up againſt their houſes, of a cubic form, without

Unlearned nobleman: there will come from the gowned people
Another, who can untie the knots of right, and the riddles of the laws.
This youth ſeeks the Euphrates, and of conquer'd Batavus
The guardian eagles, induſtrious in arms; but thou
Art nothing but a Cecropian, and moſt like to a mutilated Herma;
For you excel from no other difference, than that
He has a marble head, your image lives.
Tell me, thou offspring of Trojans, who thinks dumb animals
Noble, unleſs ſtrong? for thus a ſwift
Horſe we praiſe, for whom many a kind hand
Glows, and victory exults in the hoarſe circus.

hands or feet; this was called Herma. The poet, therefore, humorouſly compares this Rubilius Plautus, who boaſted of his deſcent from Cecrops, and therefore called himſelf a Cecropian, to the uſeleſs figures of Mercury, which were ſet up at Athens, or, perhaps, to the poſts on which they ſtood. In this ſenſe he might call himſelf Cecropian.

54. *You excel.*] You have no preference before him in point of utility to your country, or in any thing elſe, than that you are a living ſtatue, and he a dead one.

56. *Thou offspring of the Trojans.*] Meaning Rub. Plautus, who, though he boaſted himſelf of being deſcended from Cecrops the firſt king of Athens, and who is ſuppoſed to have lived before Deucalion's flood, yet likewiſe might boaſt, that he was alſo deſcended from anceſtors, who derived their blood, in later times, from the Trojans who firſt ſettled in Italy.

Some think that we may read this, ye Trojans—meaning the chief people of Rome in general, who prided themſelves on their deſcent from the Trojans, and to whom he may be ſuppoſed to addreſs himſelf. Comp. Sat. i. 100, where he calls them Trojugenas. But ſee l. 71, poſt.

57. *Strong.*] Fortia—vigorous, courageous, fit for the purpoſes for which they are wanted.

58. *Many a kind hand, &c.*] They uſed to clap their hands, in token of applauſe, at the public ſhews and ſports.

59. *The hoarſe circus.*] i. e. The people in the circus, hoarſe with their applauding acclamations.

60. *From*

Nobilis hic, quocunque venit de gramine, cujus
Clara fuga ante alios, & primus in æquore pulvis.
Sed venale pecus Corythæ, posteritas &
Hirpini, si rara jugo victoria sedit;
Nil ibi majorum respectus, gratia nulla
Umbrarum: Dominos pretiis mutare jubentur
Exiguis, tritoque trahunt epirhedia collo
Segnipedes, dignique molam versare Nepotis.
Ergo ut miremur te, non tua, primùm aliquid da,
Quod possim titulis incidere præter honores,
Quos illis damus, & dedimus, quibus omnia debes.
Hæc satis ad juvenem, quem nobis fama superbum
Tradit, & inflatum, plenumque Nerone propinquo,
Rarus enim fermè sensus communis in illâ
Fortunâ, sed te censeri laude tuorum,
Pontice, noluerim, sic ut nihil ipse futuræ

60. *From whatever pasture.*] Lit. grass—q. d. wherever bred.

61. *Whose dust is first, &c.*] Who keeps before the others, so that the first dust must be raised by him.

62. *The cattle of Corytha.*] The breed, or stock, of a famous mare, so called, are sold.

63. *Hirpinus.*] A famous horse, so called from the place where he was bred, being a hill in the country of the Sabines.

—— *If rare victory, &c.*] If they seldom win in the chariot race.

65. *Of shades.*] No regard to the ghosts of their departed ancestors.

—— *To change their masters, &c.*] Their present master disposes of them very cheaply to others.

66. *With a worne neck.*] They are put into teams, and the hair is all worne off their necks, which are galled with the harness with which they are fastened to the carriage. See Epirhedium. AINSW.

67. *Of Nepos.*] The name of some miller, who ground corn in horse-mills.

68. *Admire you, not yours, &c.*] That we may admire you personally for your own sake, and not merely for your family, or fortune, or title.

—— *Shew something, &c.*] Give us some proof, by some noble

He is noble, from whatever paſture he comes, whoſe flight
Is famous before the others, and whoſe duſt is firſt on the plain.
But the cattle of Corytha are ſet to ſale, and the poſterity of
Hirpinus, if rare victory ſits on their yoke.
There is no reſpect of anceſtors, no favour
Of ſhades; they are commanded to change their maſters
For ſmall prices, and draw waggons with a worne neck,
Slow of foot, and worthy to turn the mill of Nepos.
Therefore that we may admire you, not yours, firſt ſhew ſomething,
Which I may inſcribe among your titles beſides your honours,
Which we give, and have given, to them to whom you owe all.
Theſe things are enough to the youth, whom fame delivers to us
Proud, and puffed up, and full of his kinſman Nero.
For common ſenſe is, for the moſt part, rare in that
Condition. But to have thee eſteem'd from the praiſe of your anceſtors,
Ponticus, I ſhould be unwilling, ſo as that yourſelf ſhould do

noble and worthy actions, of true nobility, which, beſides your high titles, may be recorded with honour to yourſelf.

70. *Which we give, &c.*] i. e. To your anceſtors, to whom, as things are at preſent, you ſtand ſolely indebted for every mark of reſpect that is beſtowed upon you.

71. *To the youth, &c.*] q. d. So much for Rubellius Plautus, a youth (as fame repreſents him, &c.)

72. *His kinſman Nero.*] His relationſhip to Nero. Comp. note on l. 40.

73. *Rare, &c.*] Very ſeldom found in ſuch a ſituation of life.

75. *Ponticus, &c.*] See l. 1. of this Sat. and note.

The poet tells the perſon to whom he addreſſes this Satire, that he ſhould be ſorry to have him eſteemed merely on account of his anceſtors.

76. *Nothing*

Laudis agas: MISERUM EST ALIENÆ INCUMBERE FAMÆ,
Ne collapsa ruant subductis tecta columnis.
Stratus humi palmes viduas desiderat ulmos.
Esto bonus miles, tutor bonus, arbiter idem
Integer: ambiguæ si quando citabere testis
Incertæque rei, Phalaris licèt imperet, ut sis
Falsus, & admoto dictet perjuria tauro,
SUMMUM CREDE NEFAS ANIMAM PRÆFERRE PUDORI,
Et propter vitam vivendi perdere causas,
Dignus morte perit, cœnet licèt ostrea centum
Gaurana, & Cosmi toto mergatur aheno.

76. *Nothing of future praise.*] That he should do nothing himself, in order to raise his own character, in times to come.

77. *Lest the house fallen, &c.*] Metaph. i. e. lest, like a building which tumbles into ruins, when the pillars which support it are removed, so you, if you have no other support to your character, than what your ancestors have done, if this be once put out of the question, you must fall into contempt.

78. *The vine, &c.*] If you owe the support of your fame entirely to that of others, let that be removed, and you will be like a vine which wants the support of an elm to keep it from crawling along the ground.

They used to fasten up their vines, by tying them to the trunks of elm-trees.—See Sat. vi. 149. Virg. Geor. i. l. 2.

If by any accident the vines broke from the trees, and lay upon the ground, they called the trees viduas ulmos, alluding to their having lost the embraces of the vine, as a widow those of her husband when he dies.

79. *A good soldier.*] Serve your country in the army.

—— *A faithful tutor.*] Quasi tuitor—a guardian to some minor, having the charge of his person and affairs, till he comes of age to manage for himself.

79—80. *An uncorrupted umpire.*] When called upon to decide a cause by your arbitration, distinguish yourself by the utmost impartiality.

80. *A witness, &c.*] If called upon as a witness in some dark and difficult matter, let your testimony be true, fair, and unbiassed.

81. *Phalaris, &c.*] One of the most cruel of all the Sicilian tyrants; he had a brazen bull, in which he inclosed people, and burnt them to death.

Though this tyrant were to bring his bull, and threaten to

Nothing of future praiſe: 'TIS MISERABLE TO REST ON ANOTHER'S FAME,
Leſt the houſe fallen, by the pillars being taken away, ſhould tumble into ruins.
The vine ſtrow'd on the ground wants the widow'd elms.
Be you a good ſoldier, a faithful tutor, an uncorrupted
Umpire alſo: if you are ſummoned as a witneſs in a doubtful
And uncertain thing, tho' Phalaris ſhou'd command, that you
Shou'd be falſe, and ſhould dictate perjuries with the bull brought to you,
BELIEVE IT THE HIGHEST IMPIETY TO PREFER LIFE TO REPUTATION,
And, for the ſake of life, to loſe the cauſes of living.
He periſhes worthy of death, tho' he ſhould ſup on an hundred
Gaurane oyſters, and ſhould be immerſed in the whole caldron of Coſmus.

put you to death, by burning you alive, if you would not ſpeak falſely, yet let not even this make you deviate from the truth.

83. *The higheſt impiety, &c.*] Eſteem it a crime of the deepeſt dye, to value your life, ſo as to preſerve it in a diſhonourable way, at the expence of your reputation and honour. Pudor—fame, reputation. AINSW.

84. *To loſe, &c.*] i. e. The only cauſes which make life valuable, the purpoſes for which it was ordained, and for which it ſhould be deſirable, honour, truth, and ſurviving fame.

85. *He periſhes, &c.*] Such a wretch, who would prefer his ſafety to his innocence, deſerves to periſh utterly, and, when he dies, to have his memory periſh with him, however ſumptuouſly he may have lived.

86. *Gaurane oyſters.*] Lucrine oyſters, taken about the port at Baiæ, near the mountain Gaurus, in Campania.

——*Immerſed, &c.*] The Romans gave particular names to particular perfumed ointments; ſometimes they named them after the country from whence they came, ſometimes (as probably here) after the name of the confectioner, or perfumer, who prepared them. They had an unguentum Coſmianum, ſo called from one Coſmus, who, by boiling various aromatics together, produced

Expectata diu tandem provincia cùm te
Rectorem accipiet, pone iræ frœna modumque
Pone & avaritiæ: miſerere inopum ſociorum.
Oſſa vides regum vacuis exhauſta medullis.
Reſpice, quid moneant leges, quid curia mandet;
Præmia quanta bonos maneant; quàm fulmine juſto
Et Capito & Tutor ruerint, damnante ſenatu,
Piratæ Cilicum: ſed quid damnatio confert,
Cùm Panſa eripiat quicquid tibi Natta reliquit?
Præconem, Chærippe, tuis circumſpice pannis,
Jamque tace: furor eſt poſt omnia perdere naulum.
Non idem gemitus olim, nec vulnus erat par

duced his famous ointment. The poet here means, that, if the perſon ſpoken of were not only to anoint himſelf, as others, but could afford to purchaſe, and dip himſelf in a whole kettle full at once of this rare perfume, yet his name would deſervedly rot with his carcaſe. It is not living ſumptuouſly, but living well, that gives reputation after death.

87. *The province, &c.*] He now adviſes Ponticus as to his behaviour towards the people he is to govern, when in poſſeſſion of the government of one of the conquered provinces, which he had long expected.

88. *Put checks, &c.*] Frœna—literally, bridles.—q. d. Bridle your anger, keep your paſſion within proper bounds.

89. *Put to covetouſneſs.*] Reſtrain your avarice, ſet bounds to your deſires.

—— *The poor aſſociates.*] The poor people who have been reduced by conqueſt, and now become the allies of the Romans.

90. *The bones of kings, &c.*] i. e. You ſee ſome of the kings, which we conquered, unmercifully ſqueezed, and the very marrow, as it were, ſucked out of their bones. Oſſa vacuis medullis—i. e. oſſa vacua a medullis. Hypallage.

91. *The ſtate.*] Curia, literally ſignifies a court, more eſpecially where the ſenate or council aſſembled: here (by metonym.) it may ſtand for the ſenate itſelf—Curia pro ſenatu—Campus pro Comitiis—Toga pro pace, &c. appellatur. Cic. de Orat. iii. 42. It was uſual for the ſenate to give a charge to new governors, on their departure to the provinces over which they were appointed.

92. *How juſt a ſtroke.*] How juſtly they were puniſhed by a decree of the ſenate, which fell on them like a thunder-bolt.

94. *Robbers of the Cilicians.*] Coſſutianos Capito, and Julius Tutor, had been ſucceſſively præfects, or governors, of Cilicia, and

When at length the province, long expected, ſhall receive you
Governor, put checks to anger, and meaſure alſo
Put to covetouſneſs: pity the poor aſſociates.
You ſee the bones of kings exhauſted, with empty marrow.
Regard what the laws may admoniſh, what the ſtate command;
How great rewards may await the good; with how juſt a ſtroke
Both Capito and Tutor fell, the ſenate condemning,
The robbers of the Cilicians: but what does condemnation avail,
When Panſa can ſeize whatever Natta left you?
Look about for a crier, Chærippus, for your rags,
And now be ſilent: it is madneſs, after all, to loſe your freight.
There were not the ſame complaints formerly, nor was the wound of

and both recalled and condemned by the ſenate for peculation and extortion.

95. *Panſa can ſeize, &c.*] Where is the uſe of making examples of wicked governors, when, if you puniſh one, his ſucceſſor will ſtill ſeize on all he left behind him, and thus complete the ruin which he began.

96. *Chærippus.*] He introduces Chærippus, a ſubject of this plundered province, whom he adviſes to make a ſale of his clothes, and the reſt of his poor rags, which he had left, before the ſucceſſor comes with a freſh appetite, and devours all, ſuppoſing that if he turned what he had into money, it might be the better concealed. See Sat. vii. 6, note.

97. *Be ſilent.*] Say nothing of the money, for fear the new governor ſhould ſeize it.

—— *Your freight.*] Naulum ſignifies the freight, or fare, paid for a paſſage over the ſea in a ſhip. The poet ſeems here to mean, that it would be no better than madneſs, to let the governor know of the money which the goods ſold for; for, by theſe means, even this would be ſeized, and the poor ſufferer not have enough left to pay his paſſage to Rome, in order to lodge his complaint, before the ſenate, againſt the oppreſſor.

98—9. *The wound of loſſes, &c.*] The hurt or damage received

Damnorum, ſociis florentibus, & modò victis.
Plena domus tunc omnis, & ingens ſtabat acervus
Nummorum, Spartana chlamys, conchylia Coa,
Et cum Parrhaſii tabulis, ſigniſque Myronis,
Phidiacum vivebat ebur, nec non Polycleti
Multus ubique labor: raræ ſinè Mentore menſæ.
Inde Dolabella eſt, atque hinc Antonius, indè
Sacrilegus Verres. referebant navibus altis
Occulta ſpolia, & plures de pace triumphos.
Nunc ſociis juga pauca boum, & grex parvus equarum;
Et pater armenti capto eripietur agello:

ceived by the rapine of governors, with reſpect to the property of individuals.

99. *Aſſociates.*] Sociis.—The conquered provinces were allied with the Romans, and called Socii.

100. *Every houſe was full.*] i. e. Of valuable things, as well as of large ſums of money, which the conquerors left untouched.

101. *A Spartan cloak.*] A garment richly dyed with the purple of the murex taken on the ſhore of Laconia, a country of Peloponneſus, the chief city of which was Sparta.

—— *Purples of Cos.*] Cos, or Coos, was an iſland in the Ægean Sea, near which the fiſh, from whence the purple dye was taken, was alſo found. Sat. iii. l. 81, note.

102. *Parrhaſius.*] A famous painter of Greece, who contended with Zeuxis, and gained the prize. See Hor. Ode viii. Lib. iv. l. 6.

—— *Myron.*] An excellent ſtatuary, whoſe works were in high eſteem, eſpecially his brazen cow, which exerciſed the pens both of the Greek and Roman poets. Ut ſimilis veræ vaccæ Myronis opus. Ov. è Pont. iv. 1. 34.

103. *Phidias.*] A famous painter and ſtatuary: he is here ſaid to have wrought ſo curiouſly in ivory, that his figures ſeemed to be alive. See alſo Ainsw. Phidias.

104. *Polycletus.*] A Sicyonian, a famous ſtatuary and ſculptor. There were many of his works among this collection.

—— *Mentor.*] A noble artiſt in chaſing and emboſſing plate. We are to underſtand here, that there were few tables, i. e. entertainments, where, in the courſes and ſervices of the table, there were not ſome cups, diſhes, plates, &c. of Mentor's workmanſhip.

All theſe fine ornaments were permitted to remain in the houſes of the owners by their firſt conquerors; but the avarice

—— and

Loſſes equal, when our aſſociates flouriſhed, and were juſt conquer'd.
Then every houſe was full, and there was ſtanding a great heap
Of money, a Spartan cloak, purples of Cos,
And with pictures of Parrhaſius, ſtatues of Myron,
The ivory of Phidias was living, alſo every where
Much of the labour of Polycletus; few tables without Mentor.
Thence is Dolabella, and thence Antony, thence
The ſacrilegious Verres: they brought in lofty ſhips
Hidden ſpoils, and more triumphs from peace.
Now the aſſociates have a few yokes of oxen, and a ſmall herd of mares,
And the father of the herd will be taken away from the captured field.

and rapine of the governors, who ſucceeded, ſtripped them of all.

105. *Thence.*] Theſe things left by the conquerors, proved a ſource of rapine and plunder to the præfects who ſucceeded.

—— *Dolabella.*] A proconſul of Aſia, accuſed by Scaurus, and condemned, for plundering the province over which he preſided.

—— *Antony.*] C. Antonius, a proconſul of Achaia, likewiſe condemned for plundering the province.

106. *Sacrilegious Verres.*] The plunderer of Sicily, who ſpared not even ſacred things. The province proſecuted him; and, Tully undertaking the cauſe, he was condemned and baniſhed. Vid. Cic. in Verrem.

107. *Hidden ſpoils.*] Which they kept, as much as they could, from public view; not daring to expoſe them, as was uſual by fair conquerors in their triumphs.

—— *More triumphs, &c.*] Than others did from war.—q. d. They got a greater booty, by ſtripping the poor aſſociates, now at peace, and in amity with Rome, than the conquerors of them did, when they ſubdued them by open war.

109. *The father of the herd, &c.*] Mr. Stepney, in his poetical tranſlation of this paſſage, has well expreſſed the ſenſe of it; viz.

——our confederates, now,
Have nothing left but oxen for the plough,

Ipſi deinde Lares, ſi quod ſpectabile ſignum,
Si quis in ædiculâ Deus unicus: hæc etenim ſunt
Pro ſummis: nam ſunt hæc maxima. deſpicias tu
Forſitan imbelles Rhodios, unctamque Corinthum:
Deſpicias meritò: quid reſinata juventus,
Cruraque totius facient tibi lævia gentis?
Horrida vitanda eſt Hiſpania, Gallicus axis,
Illyricumque latus. parce & meſſoribus illis,
Qui ſaturant urbem, circo, ſcenæque vacantem.
Quanta autem inde feres tam diræ præmia culpæ,
Cùm tenues nuper Marius diſcinxerit Afros?

Or ſome few mares reſerv'd alone for breed;
Yet, leſt this provident deſign ſucceed,
They drive the father of the herd away,
Making both ſtallion and his paſture prey.

110. *The very houſehold gods, &c.*] Theſe plunderers of the provinces are ſo mercileſs and rapacious, that they refrain not even from the lares, or little images, of thoſe tutelar deities which were placed in people's houſes; and, particularly, if any of theſe ſtruck their fancy, as a handſome, well-wrought image—ſpectabile ſignum. Nay, though there were but one ſingle image, they would take even that. See AINSW. Lar.

112. *For chiefs.*] Pro ſummis, i. e. viris.—q. d. Theſe ſacrilegious depredations are for Roman chiefs to commit, becauſe they are the moſt enormous (maxima, the greateſt) crimes of all—(ſcelera underſtood)—ſuch as no others would be guilty of.

Other ſenſes are given to this paſſage; but the above ſeems beſt to agree with the poet's ſatire on the Roman chiefs, who plundered the conquered provinces after their alliance with Rome.

113. *The weak Rhodians.*] A people infected with ſloth and effeminacy. See Sat. vi. 295.

—— *Anointed Corinth.*] So called from its luxury and uſe of perfumed ointments—a ſure ſign of great effeminacy.

You may ſafely, and indeed with good reaſon, deſpiſe ſuch people as theſe; for you have nothing to fear, either from their reſiſtance, or from their revenge.

114. *An effeminated youth.*] A race of youth, or young men, wholly ſunk into effeminacy. Reſinata juventus—literally, the youth (of Corinth) who are reſin'd—i. e. bedaubed all over with

Then the very houſehold gods, if any remarkable image,
If any one ſingle god be in the ſmall ſhrine. But theſe (crimes) are
For chiefs, for theſe are greateſt.—You may deſpiſe,
Perhaps, the weak Rhodians, and anointed Corinth:
You may deſervedly deſpiſe them: what can an effeminated youth,
And the ſmooth legs of a whole nation do to you?
Rough Spain is to be avoided, the Gallic axis,
And the coaſt of Illyria: ſpare alſo thoſe reapers
Who ſupply the city, intent upon the circus, and the theatre.
But what rewards of ſo dire a crime will you bring from thence,
Since Marius has lately ſtripp'd the ſlender Africans?

with perfumes and eſſences of aromatic reſins or gums. See AINSW. Reſinatus.

115. *Smooth legs, &c.*] It was cuſtomary for the delicate young men to remove, as much as poſſible, the hair which grew on their limbs, and indeed from every part of the body, to make them lovely in the eyes of their beaſtly paramours. The poet here means, that an oppreſſive governor could have nothing to fear from ſuch people as theſe, who could not have ſpirit, or courage enough, to attempt any reſiſtance.

116. *Rough Spain.*] Then a hardy and brave people, who would not tamely ſubmit to injuries done them by the Roman præfects.

—— *Gallic axis.*] The Gauls fought from chariots.

117. *The coaſt of Illyria.*] Latus—lit. the ſide.—The Illyrians inhabited the right ſide of the Adriatic gulph, including Dalmatia and Sclavonia; a hardy race of people. Their country was over againſt Italy.

—— *Theſe reapers, &c.*] Meaning the people of Afric, who ſupplied Rome with corn.

118. *The city.*] Rome.

—— *Intent, &c.*] Vacantem—empty of all other employment, and minding nothing elſe but the public diverſions of the circus, and of the theatres.

119. *What rewards, &c.*] But ſuppoſe you oppreſs the poor Africans, what can you get by it?

120. *Marius*] Priſcus, who being proconſul of Africa, pil-

Curandum imprimis, ne magna injuria fiat
Fortibus & miſeris, tollas licèt omne quod uſquam eſt
Auri atque argenti; ſcutum gladiumque relinques,
Et jacula, & galeam; ſpoliatis arma ſuperſunt.
Quod modò propoſui, non eſt ſententia; verùm
Credite me vobis folium recitare Sibyllæ.
Si tibi ſancta cohors comitum; ſi nemo tribunal
Vendit acerſecomes; ſi nullum in conjuge crimen;
Nec per conventus, & cuncta per oppida curvis
Unguibus ire parat nummos raptura Celæno;
Tunc licet à Pico numeres genus; altaque ſi te
Nomina delectent, omnem Titanida pugnam

laged the people of the province, for which he was condemned and baniſhed. See Sat. i. l. 49.

120. *Stripp'd.*] Diſcinxerit—lit. ungirded—a metaphorical expreſſion, alluding to the act of thoſe who take away the garments of others, and who begin by looſening the girdle by which they are faſtened.

122. *The brave and miſerable, &c.*] Beware of provoking ſuch by any unwarrantable oppreſſion; they will certainly find ſome way to revenge themſelves. Though you pillage them of all their money and goods, yet remember they have arms left, with which they can revenge their wrong.

—— *Entirely.*] Omne quod uſquam—lit. every thing which (is) any where.

126. *Leaf of a Sibyl.*] The Sibyls were ſuppoſed to be inſpired with the knowledge of future events, which came to paſs as they foretold. See Sat. iii. l. 3, and note.

Don't think, ſays Juvenal, that I am here giving you a mere random opinion of my own—No; what I ſay is as true as an oracle, as fixed as fate itſelf, and will certainly come to paſs; therefore regard it accordingly.

127. *A virtuous ſet, &c.*] Cohors, here, ſignifies cohors prætoria—thoſe that accompanied the magiſtrate who went into a province. See Ainsw. Cohors, N° 5.—q. d. If the perſons of your retinue, who attend you as your officers and miniſters within your province, are virtuous and good.

—— *If no favourite, &c.*] Acerſecomes was an epithet of Apollo (Gr. ακερσεκομης, intonſus) and was transferred to the ſmooth-faced boys, which great men kept for their unnatural purpoſes.

Theſe favourites had great intereſt and influence with their maſters,

Firſt care is to be taken, leſt great injury be done
To the brave and miſerable; tho' you may take away entirely every thing
Of gold and ſilver, you will leave the ſhield and ſword,
And darts, and helmet:—arms remain to the plunder'd.
What I now have propoſed is not a mere opinion, but
Believe me to recite to you a leaf of a Sibyl.

If you have a virtuous ſet of attendants, if no favourite
Sells your ſeat of judgment; if no crime be in your wife;
Nor thro' the diſtricts, and thro' the towns, with crooked
Talons, does ſhe, a Celæno, contrive to go to ſeize money;
Then, you may reckon your lineage from Picus, and, if high names
Delight you, you may place the whole Titanian battle,

maſters, and people uſed to give them bribes to obtain their interference with the præfect when he ſat in judgment, ſo as to incline him to favour their friends in his deciſions.

128. *No crime in your wife.*] It was too frequent for the governors of the provinces to be influenced by their wives in their determinations of cauſes.

129. *Diſtricts.*] See AINSW. Conventus, N° 3. It being put here with oppida, ſeems to mean thoſe diſtricts into which the provinces were divided, like our counties, wherein the people were ſummoned by the magiſtrate to meet for the diſpatch of judicial buſineſs. In each of theſe the præfect held a court, ſomething like our judges on the circuits, to try criminal and civil cauſes. So likewiſe in the cities, which were diſtricts of themſelves, like ſome of ours. This cuſtom is very antient—ſee 1 Sam. vii. 16. On theſe occaſions the præfect's, or judge's wife, might attend, with no ſmall advantage to herſelf, if ſhe were inclined to extort money from the ſuitors, to influence her huſband in their favour.

129—30. *Crooked talons, &c.*] Like an harpy, ſeizing on all ſhe could get. Of Celæno, and the other harpies, read Æn. iii. l. 211—18, 245, 365, 793.

131. *Picus.*] The firſt king of the Aborigines, an antient people of Italy, who incorporated themſelves with the Romans. He was ſaid to be the ſon of Saturn.

132. *Titanian battle.*] All the Titans, who were ſet in battle-array againſt Jupiter, theſe were ſons of Saturn alſo.

Inter majores, ipſumque Promethea ponas:
De quocunque voles proavum tibi ſumito libro.
Quòd ſi præcipitem rapit ambitus atque libido,
Si frangis virgas ſociorum in ſanguine, ſi te
Delectant hebetes laſſo lictore ſecures:
Incipit ipſorum contra te ſtare parentum
Nobilitas, claraque facem præferre pudendis.
OMNE ANIMI VITIUM TANTÒ CONSPECTIUS IN SE
CRIMEN HABET, QUANTÒ MAJOR, QUI PECCAT, HABETUR.
Quò mihi te ſolitum falſas ſignare tabellas
In templis, quæ fecit avus; ſtatuamque parentis
Ante triumphalem? quò, ſi nocturnus adulter
Tempora Santonico velas adoperta cucullo?

133. *Prometheus himſelf.*] The ſon of Iapetus, one of the Titans, and Clymene, whom the poets feigned to have been the firſt former of men out of clay, and then to have animated them by fire ſtolen from heaven. See Sat. iv. 133.

134. *Whatever book, &c.*] i. e. From whatever hiſtory of great and famous men you pleaſe.—q. d. You are welcome to this if you are yourſelf a worthy man and a good magiſtrate.

136. *Break rods, &c.*] If you break the rods, which you prepare for the allies over which you preſide, on their bloody backs—i. e. if you cruelly torment them with ſcourges.

137. *The lictor, &c.*] If you delight in putting the poor people to death, till the very axes are blunted by frequent uſe, and the executioner himſelf be tired out with the number of executions.

138. *The nobility, &c.*] So far from the nobility of your family's reflecting any honour upon you, it riſes, and ſtands in judgment, as it were, againſt you, and condemns you for your degeneracy.

139. *A clear torch, &c.*] Makes your foul deeds the more conſpicuous, and expoſes your ſhame in a clearer light.

140. *Every vice.*] Such as cruelty, avarice, and the like. Pravitates animi, vitia recte dicuntur. Cic.

—— *More conſpicuous, &c.*] So far from deriving any ſanction from high and noble birth, the vices of the great are the more blameable, and more evidently inexcuſable, in proportion to the greatneſs of their quality—their crimes are the more notorious, their examples the more maliguant.

142. *What*

And Prometheus himſelf, among your anceſtors,
Take to yourſelf a great grandfather from whatever book you pleaſe.
But if ambition, and luſt, hurry you headlong,
If you break rods in the blood of the allies, if thee
Blunt axes delight, the lictor being tired,
The nobility of your anceſtors themſelves begins to ſtand
Againſt you, and to carry a clear torch before your ſhameful deeds.

EVERY VICE OF THE MIND, HAS, BY SO MUCH, MORE CONSPICUOUS BLAME, BY HOW MUCH HE THAT OFFENDS IS ACCOUNTED GREATER.

What is it to me, when you are accuſtom'd to ſign falſe wills
In the temples, which your great grandfather built, and before
The triumphal ſtatue of your father? what, if a nightly adulterer,
You veil your cover'd temples with a Santonic hood?

142. *What is it to me, &c.*] To what purpoſe is it that you boaſt to me of your quality?

143. *In the temples.*] It was uſual to ſign, as a witneſs to a will, in the temples of the gods, to put men in mind that they were obliged by religion to be true and faithful. See Sat. i. l. 67—8.

—— *Your great grandfather built.*] Fecit—lit. made. The piety of your anceſtors reflects no honour upon you.

144. *The triumphal ſtatue, &c.*] Which being ſet up in the temple, is, as it were, a witneſs of your villainy.

—— *A nightly adulterer.*] Taking advantage of the night to conceal your deeds of darkneſs. See Job xxiv. 15—17.

145. *Your temples.*] Your head and face, of which the temples are a part. Synec.

—— *A Santonic hood.*] The Santones were a people of Acquitain, a part of France, from whom the Romans derived the uſe of hoods, or cowls, which covered the head and face. Comp. Sat. vi. l. 328—9.

146. *By*

Præter majorum cineres, atque oſſa volucri
Carpento rapitur pinguis Damaſippus; & ipſe,
Ipſe rotam ſtringit multo ſufflamine Conſul:
Nocte quidem; ſed luna videt, ſed ſidera teſtes
Intendunt oculos. finitum tempus honoris
Cùm fuerit, clarâ Damaſippus luce flagellum
Sumet, & occurſum nuſquam trepidabit amici
Jam ſenis, at virgâ prior innuet, atque maniplos
Solvet, & infundet jumentis hordea laſſis.
Intereà dum lanatas, torvumque juvencum
More Numæ cædit Jovis ante altaria, jurat
Hipponam, & facies olida ad præſepia pictas.
Sed cùm pervigiles placet inſtaurare popinas,
Obvius aſſiduo Syrophœnix udus amomo

146. *By the aſhes, &c.*] The poet here inveighs againſt the low and depraved taſte of the noblemen in Rome, whoſe paſſion it was to become charioteers. The name Damaſippus (from Gr. Δαμαω, to tame, and ιππος, an horſe) ſignifies an horſe-tamer, and is applicable, not merely to any ſingle perſon, but to all of the ſame taſte. Damaſippus, ſays he, drives furiouſly by the aſhes and bones of his great progenitors; ſo totally uninfluenced by their examples of true greatneſs, as to ſink into the mean character of a coachman, or charioteer. The emperor Nero affected this, and was followed in it by many, by way of paying court to him; and indeed the poet here muſt be underſtood to glance at this.

148. *Binds the wheel, &c.*] The ſufflamen was what they put on the wheel of a carriage to ſtop or ſtay it, that it ſhould not go too faſt down hill, or run back when going up hill. The perſon who attended to put this on was ſome ſlave; but Damaſippus, though conſul, ſubmits to this office himſelf.—Multo ſufflamine implies his often doing this.

149. *By night, &c.*] This indeed he does in the night, when he thinks nobody ſees him; but the moon and ſtars are witneſſes of the fact, which is ſo degrading to a man in his ſituation, and which would not happen had he a due regard to his own dignity. Teſtis ſignifies, lit. a witneſs. Hence, met. that is privy to a thing—conſcious. Sat. iii. 49; and Sat. xiii. 75.

150. *The time of honour is finiſhed.*] When he goes out of office at the end of the year.

151. *In*

By the aſhes of his anceſtors, and their bones, in a ſwift
Chariot, fat Damaſippus is whirl'd along, and he,
Himſelf, the conſul, binds the wheel with many a drag.
By night indeed, but the moon ſees, but the conſcious ſtars,
Fix their eyes upon him: when the time of honour is finiſhed,
Damaſippus, in the clear light, the whip will
Take, and no where tremble at the meeting of a friend
Now old, but will firſt make a ſign, with his whip; and truſſes
Of hay will looſen, and pour in barley to his tired beaſts.
Mean time while he kills ſheep, and the fierce bullock,
After the manner of Numa, before the altars of Jove, he ſwears by
Hippona, and faces painted at the ſtinking mangers:
But when he pleaſes to renew the watchful taverns,
A Syrophœnician, wet with conſtant perfume, runs to

151. *In the clear light, &c.*] In open daylight he'll appear as a charioteer.

153. *Now old.*] And therefore grave and ſedate; yet Damaſippus will feel no ſhame at meeting him.

—— *Make a ſign, &c.*] Salute him with a dexterous crack of his whip. See Sat. iii. 317—18.

154. *Looſen the truſſes, &c.*] Will feed his horſes himſelf, coachman like. Manipulum is an handful, armful, or bundle; here we may ſuppoſe it to mean a truſs of hay.

155. *Kills ſheep, &c.*] When he goes to offer ſacrifices, according to the rites eſtabliſhed by Numa, the ſucceſſor of Romulus, at the altar of Jupiter.

156—7. *Swears by Hippona, &c.*] Hippona (from ἵππος, an horſe) is the goddeſs he ſwears by, and in whoſe name he makes his vows. She was the goddeſs of horſes and ſtables; her image was placed in the middle of the ſtalls, and curiouſly bedecked with chaplets of freſh roſes.—By et facies pictas, we may ſuppoſe that there were other deities, of a like kind, painted on the walls of the ſtables.

158. *To renew the watchful taverns.*] To renew his viſits, and repair to the taverns, where people ſat up all night.

159. *A Syrophœnician, &c.*] A name made of Syria and Phœnicia,

Currit, Idumææ Syrophœnix incola portæ,
Hoſpitis affectu Dominum, Regemque ſalutat,
Et cum venali Cyane, ſuccincta lagenâ.
Defenſor culpæ dicet mihi: fecimus & nos
Hæc juvenes. eſto; deſiſti nempè, nec ultrà
Foviſti errorem. breve ſit, quod turpitur audes.
Quædam cum primâ reſecentur crimina barbâ,
Indulge veniam pueris: Damaſippus ad illos
Thermarum calices, inſcriptaque lintea vadit,
Maturus bello Armeniæ, Syriæque tuendis
Amnibus, & Rheno, atque Iſtro, præſtare Neronem

Phœnicia, from whence the fineſt perfumed ointments came, as did alſo thoſe who prepared them beſt.

159. *Wet, &c.*] Greaſy by continually buſying himſelf in his trade.

160. *Inhabitant of the Idumæan gate.*] The Idumæan gate at Rome was ſo called, from Veſpaſian and Titus's entry through it, when they triumphed over the Jews.—Idumæa is a part of Syria, bordering on Judæa. This part of Rome, which was called the Idumæan gate, was probably much inhabited by theſe Syrian perfumers.

161. *With the affectation, &c.*] The innkeepers at Rome were very laviſh of their flatteries and civil ſpeeches to people who came to their houſes, in order to engage their cuſtom. This perfumer affects the ſame, in order to beſpeak the cuſtom of Damaſippus, and flatters him with the higheſt titles that he can think of.

162. *Nimble Cyane, &c.*] The woman of the houſe loſes no time in ſetting a bottle of liquor before him. Succinctus curſitat hoſpes. Hor. Lib. ii. Sat. vi. l. 107.—Succinctus—lit. girt, truſſed, tucked up, for the greater expedition.

—— *A venal flagon.*] Of wine, which was ſold at the tavern.

163. *A defender, &c.*] Some perſon may perhaps ſay, by way of excuſe.

165. *Let that be ſhort, &c.*] i. e. Stop ſhort, and never perſiſt in doing ill.

166. *Should be cut off, &c.*] Left off when we come to manhood.

167. *Indulge favour, &c.*] Make all proper allowance for the errors of youth.

—— *Damaſippus, &c.*] True, one would make every allowance for the follies of young men; but Damaſippus is of an age to know, and to do, better. See l. 169—71.

168. *Cupi*

Meet him, a Syrophœnician inhabitant of the Idumæan
gate;
With the affectation of an hoſt, he ſalutes him lord and king;
And nimble Cyane with a venal flagon.
A defender of his fault will ſay to me, "We alſo have
"done theſe things
"When young men." "Be it ſo—but you left off, nor
"farther
"Cheriſh'd your error.—Let that be ſhort which you
"ſhamefully adventure."
Some crimes ſhould be cut off with the firſt beard.
Indulge favour to boys. Damaſippus goes to thoſe
Cups of the hot baths, and to the inſcribed linen,
Mature for the war of Armenia, and for defending the rivers
Of Syria, and for the Rhine and Iſter. To make Nero

168. *Cups of the hot baths.*] The Thermæ, or hot baths at Rome, were places, where ſome, after bathing, drank very hard. Hence Epigrammatogr. Lib. xii. Epigr. 71. cited by Grangius, in his note on this paſſage.

Frangendos calices, effundendumque Falernum,
Clamabat, biberet, qui modo lotus eques.
A ſene ſed poſtquam nummi venêre trecenti,
Sobrius a Thermis neſcit abire domum.

They alſo drank hot wine, while bathing, to make them ſweat.

—— *The inſcribed linen.*] Alluding to the brothels, over the doors of which the entertainment which the gueſts might expect was ſet forth on painted linen. See Sat. vi. l. 123, and note.

169. *Mature for the war, &c.*] Damaſippus is now grown up to manhood, and ripe for entering upon the ſervice of his country.

—— *Armenia.*] In the reign of Nero, Armenia excited new and dangerous tumults.

169—70. *Rivers of Syria, &c.*] As the Euphrates, Tigris, and Orontes, which were to be well defended, to prevent the incurſions of enemies into Syria.

170. *The Rhine and Iſter.*] The former antiently divided Germany and France; the latter means the Danube, the largeſt river in Europe; as it paſſeth by Illyricum, it is called the Iſter. On the banks of both theſe rivers the Romans had many conquered nations to keep in ſubjection, and many others to fear.

171. *This*

Securum valet hæc ætas. mitte Oſtia, Cæſar;
Mitte; ſed in magnâ legatum quære popinâ.
Invenies aliquo cum percuſſore jacentem,
Permiſtum nautis, aut furibus aut fugitivis,
Inter carnifices, & fabros ſandapilarum,
Et reſupinati ceſſantia tympana Galli:
Æqua ibi libertas, communia pocula, lectus.
Non alius cuiquam, nec menſa remotior ulli.
Quid facias, talem ſortitus, Pontice, ſervum?
Nempe in Lucanos, aut Thuſca ergaſtula mittas.
At vos, Trojugenæ, vobis ignoſcitis, & quæ
Turpia cerdoni, Voleſos Brutoſque decebunt.

171. *This age is able.*] Perſons, at the time of life to which Damaſippus is arrived, are capable of entering into the armies, which are to protect both the emperor and the empire. By Neronem any emperor may be meant—perhaps Domitian. Sat. iv. 38.

—— *Send, Cæſar, &c.*] q. d. Have you occaſion, O Cæſar, for an ambaſſador to diſpatch on buſineſs of ſtate to Oſtia, or to the coaſts of the Roman provinces? Oſtia was a city built by Ancus Martius, at the mouth of the river Tiber. Oſtia -æ, ſing. or Oſtia -orum, plur.

172. *Seek your legate, &c.*] If you ſhould chuſe to employ Damaſippus, you muſt look for him in ſome tavern, and among the loweſt and moſt profligate company.

175. *Makers of coffins.*] Sandapila was a bier, or coffin, for the poorer ſort, eſpecially for thoſe who were executed.

176. *The ceaſing drums, &c.*] The prieſts of Cybele, in their frantic proceſſions, uſed to beat drums. Here is an account of one aſleep on his back, perhaps dead drunk, with his drums by him quite ſilent. They were called Galli, from Gallus, a river in Phrygia, in which country Cybele was peculiarly worſhipped. For a deſcription of theſe, ſee Sat. vi. l. 511—16.

177. *There is equal liberty, &c.*] All are here upon one footing—they drink out of the ſame cup.

—— *Another couch, &c.*] The Romans, at their entertainments, lay upon couches, or beds; and people of diſtinction had their couches ornamented, and ſome were raiſed higher than others—but here all were accommodated alike.

178. *Table more remote, &c.*] No table ſet in a more or leſs honourable place—no ſort of diſtinction made, or reſpect ſhewn, to one more than another. They were all "Hail fellow! well met!" as we ſay.

179. *Such*

Safe, this age is able. Send, Cæsar, send to Ostia,
But seek your legate in a great tavern,
You will find him lying by some cut-throat,
Mix'd with sailors, or thieves, or fugitives,
Among hangmen, and makers of coffins,
And the ceasing drums of a priest of Cybele lying on his back.
There is equal liberty, cups in common; not another couch
To any one, nor a table more remote to any.
What would you do, Ponticus, if you had such a slave?
You would surely send him among the Lucani, or the Tuscan workhouses.
But you, sons of Troy, forgive yourselves; and what things
Are base to a cobler, will become the Volesi or Bruti.

179. *Such a slave, &c.*] If you had a slave that passed his time in such a manner, and in such rascally company—if such a one had fallen to your lot, what would you do with him?

180. *The Lucani.*] Lucania was a country of Italy, belonging to Naples, where the slaves were punished by being made to dig in fetters.

—— *Tuscan workhouses.*] Ærgastula—places of punishment for slaves, where they were made to work in chains. These were very frequent in Tuscany.

181. *Sons of Troy.*] A sneer on the low-minded and profligate nobility, who were proud of deriving their families from the ancient Trojans, who first settled in Italy. See Sat. i. 100.

—— *Forgive yourselves.*] Easily find out excuses for what you do.

182. *Will become the Volesi or Bruti.*] By these he means the nobles of Rome, the most ancient families being derived from Valerius Volesus, who came and settled at Rome, with Tatius king of the Sabines, on the league of amity with Romulus.—Brutus also was a name highly reverenced, on account of the noble acts of some who had borne it.—Junius Brutus was the first consul after the expulsion of the kings; Domitius Jun. Brutus was one of the conspirators against Jul. Cæsar; these were the chiefs of a noble family in Rome, who bore the name of Brutus.

The poet here observes, that the Roman nobility were got to such a state of shameless profligacy, that they gloried in actions and practices, which a low mechanic would have been ashamed of, and which would have disgraced even a cobler.

183. *If*

Quid, ſi nunquam adeò fœdis, adeóque pudendis
Utimur exemplis, ut non pejora ſuperſint?
Conſumptis opibus vocem, Damaſippe, locâſti
Sipario, clamoſum ageres ut Phaſma Catulli.
Laureolum Velox etiam benè Lentulus egit,
Judice me, dignus verâ cruce. nec tamen ipſi
Ignoſcas populo: populi frons durior hujus,
Qui ſedet, & ſpectat triſcurria patriciorum:
Planipedes audit Fabios, ridere poteſt qui
Mamercorum alapas. quanti ſua funera vendant,
Quid refert? vendunt nullo cogente Nerone,
Nec dubitant celſi Prætoris vendere ludis.
Finge tamen gladios inde, atque hinc pulpita pone:

183. *If never, &c.*] q. d. What will you ſay, if, after the examples which I have produced, ſo infamous and ſhameful, there ſhould remain yet worſe?

185. *Damaſippus.*] See his character, l. 147—180. At laſt he is ſuppoſed to have ruined himſelf, and to go upon the ſtage.

186. *The ſtage.*] Siparium, properly, is the curtain of a theatre: here, by ſynec. it denotes the theatre itſelf.

—— *Phaſma.*] Catullus wrote a play, intitled Phaſma, or the Viſion; ſo called from Gr. φαινομαι, appareo. Probably the work of ſome ſcribbler of that name, full of noiſe and rant.

187. *Velox Lentulus.*] Another of theſe profligate noblemen.

—— *Laureolus.*] The name of a tragedy, in which the hero Laureolus, for ſome horrid crime, is crucified.

188. *I being judge.*] In my opinion—in my judgment.

—— *Worthy, &c.*] Richly deſerving to be crucified in earneſt, for condeſcending to ſo mean a thing as to turn actor upon a public ſtage.

189. *The very people.*] Even the commonalty who attend at theſe exhibitions.

—— *The front of this people, &c.*] The ſpectators are ſtill, if poſſible, more inexcuſable, who can impudently ſit and divert themſelves with ſuch a proſtitution of nobility.

190. *Buffooneries.*] Triſcurria, from tris (Gr. τρις) three times, and ſcurra, a buffoon—the threefold buffooneries of perſons acting ſo out of character.

—— *Patricians.*] Noblemen of the higheſt rank.

191. *Barefooted Fabii.*] Planipes—an actor, or mimic, that acted without ſhoes, or on the plain ground.

What, if we never uſe ſo foul, and ſo ſhameful
Examples, that worſe can not remain?
Thy riches conſumed, thy voice, Damaſippus, thou haſt hired to
The ſtage, that thou mighteſt act the noiſy Phaſma of Catullus.
Velox Lentulus alſo acted well Laureolus,
Worthy, I being judge, a real croſs. Nor yet can you
Excuſe the very people: the front of this people is ſtill harder.
Who ſits, and beholds the buffooneries of patricians:
Hears barefooted Fabii—who can laugh at the ſlaps
Of the Mamerci. At what price they may ſell their deaths
What does it ſignify? they ſell them, no Nero compelling,
Nor doubt to ſell them to the ſhews of the haughty prætor.
But imagine the ſwords there, and put the ſtage here:

A fine piece of diverſion, for the ſpectators to behold a man, deſcended from one of the firſt families, acting ſo low a part!

192. *Of the Mamerci.*] A great family in Rome, deſcended from Mamercus Æmilius, who, when dictator, ſubdued the rebels at Fidenæ.

A curious entertainment, truly, to ſee a deſcendent of this family, ſuffering kicks, and ſlaps on the face, like a merry-andrew, on a public ſtage, for the diverſion of the people!

—— *Sell their deaths, &c.*] i. e. Expoſe their perſons to be put to death.—q. d. No matter for what price theſe nobles run the hazard of their lives; they do it voluntarily, therefore nobody will pity them if they be killed.—He now proceeds to ſatirize the noble gladiators.

193. *No Nero compelling, &c.*] Alluding to the cruelty of Nero, who commanded four hundred ſenators, and ſix hundred knights, to fight in the amphitheatre: theſe were excuſable, for they could not help it; but this was not the caſe with thoſe the poet is here writing of, who, of their own accord, expoſed their lives upon the ſtage for hire, like common gladiators; which we may underſtand by vendunt.

194. *Nor doubt, &c.*] They make no ſcruple to engage in the ſhews of gladiators given by the prætor, who ſat on high, exalted in a car, to direct and ſuperintend the whole. See Sat. x. l. 36.—They hire themſelves, and therefore may be ſaid to ſell themſelves, as it were, for this purpoſe.

195. *Imagine the ſwords, &c.*] Suppoſe you were to chuſe,

Quid ſatius? mortem ſic quiſquam exhorruit, ut ſit
Zelotypus Thymeles; ſtupidi collega Corinthi?
Res haud mira tamen, citharœdo principe, mimus
Nobilis: hæc ultra, quid erit niſi ludus? & illic
Dedecus urbis habes: nec mirmillonis in armis,
Nec clypeo Gracchum pugnantem, aut falce ſupinâ,
(Damnat enim tales habitus, ſed damnat & odit,)
Nec galeâ frontem abſcondit; movet ecce tridentem,
Poſtquam librată pendentia retia dextrâ
Nequicquam effudit, nudum ad ſpectacula vultum

put the liſts for ſword-playing on one hand, the ſtage on the other, which ſhould you think beſt—which would you chuſe?

196. *Has any one, &c.*] Has any one known the fear of death ſo much, as not to riſque his life in a combat, rather than to play the fool as an actor.

We are to underſtand the poet here to ſay, that it is more ſhameful to act upon the ſtage, than to fight as a gladiator, though at the hazard of life; for who would not deteſt to play the part of the cuckold Latinus, the jealous huſband of Thymele, or be a fellow-actor with that ſtupid fellow Corinthus—a low mimic and buffoon.

197. *Thymele.*] See Sat. i. l. 36, and note.

198. *Prince a harper.*] No wonder a nobleman, born under the reign of Nero, who turned actor and harper himſelf, ſhould be influenced by, and follow the example of, the emperor.

The poet is here ſhewing the miſchief which accrues from the evil example of princes. So before, Sat. vi. 616.

199. *After theſe things, &c.*] After this, what can you expect, but that it ſhould become a general faſhion, and that nothing ſhould be found, in the polite world, but acting plays and prize-fighting. Ludus ſignifies both.

—— *There.*] i. e. In that manner of employment, ſo unworthy the nobility of Rome, you have Gracchus, &c.—Some read illud, agreeing with dedecus—q. d. You have Gracchus, that diſgrace, &c.

200. *The diſgrace, &c.*] A ſevere rebuke of Gracchus, a nobleman of one of the greateſt families in Rome, who debaſed himſelf, to the ſcandal of even the city itſelf, in fighting upon the ſtage. Juvenal cenſures him for three enormities at once.

1. For his baſeneſs, in ſuch a condeſcenſion.
2. For his impudence, in not chuſing an habit which might have diſguiſed him.
3. For his cowardice in running away, and meanly ſhewing himſelf to the people to obtain their favour.

200. *Grac-*

Which is beſt? has any one ſo fear'd death, that he ſhou'd be
Jealous of Thymele; the colleague of ſtupid Corinthus?
Yet it is not ſurprizing, when the prince is a harper, that the noble
Is a mimic: after theſe things, what will there be but a play? and there
You have the diſgrace of the city: Gracchus, neither in the arms of a Mirmillo,
Nor fighting with the ſhield, or held-up ſcythe,
(For he condemns ſuch habits, but he condemns and hates them)
Nor hides his forehead with an helmet: behold he moves a trident,
After the nets, hanging from his balanced right-hand,
He has caſt in vain, his countenance naked to the ſcaffolds

200. *Gracchus.*] See Sat. ii. 143, &c.

—— *Mirmillo.*] There were two ſorts of gladiators among the Romans, which had different names according to the arms and habit which they appeared in. One fought with a ſword, or falchion, ſhaped like a ſcythe (falce) in his right-hand, a target on his left arm, and an helmet on his head; he was called Mirmillo (from μυρμηξ, an ant, which is covered with ſcales like armour. See AINSW.) or Secutor: the other wore a ſhort coat without ſleeves, called tunica; a hat on his head; he carried in his right-hand a javelin, forked like a trident, called fuſcina; on his left arm a net, in which he endeavoured to catch his adverſary, and from thence was called Retiarius. Sat. ii. l. 143, note.

Now Gracchus did not take the arms of the Mirmillo, which would have covered him from being ſo eaſily known, but took the habit of the Retiarius, and impudently expoſed his perſon to the knowledge of all the beholders.

203. *A trident.*] The fuſcina. See note on l. 200.

204. *After the nets, &c.*] It was the play of the Retiarius to throw his net over the Mirmillo, and ſo, confining him, to have him in his power; to this end he took the beſt aim he could, balancing the net as exactly as poſſible, that it might cover his mark. But Gracchus miſſed it, and then fled to eſcape his antagoniſt.

205. *The ſcaffolds.*] Spectacula—the ſcaffolds on which the

Erigit, & totâ fugit agnoſcendus arenâ.
Credamus tunicæ, de faucibus aurea cùm ſe
Porrigat, & longo jactetur ſpira galero.
Ergo ignominiam graviorem pertulit omni
Vulnere, cum Graccho juſſus pugnare ſecutor.
Libera ſi dentur populo ſuffragia, quis tam
Perditus, ut dubitet Senecam præferre Neroni?
Cujus ſupplicio non debuit una parari
Simia, nec ſerpens unus, nec culeus unus.
Par Agamemnonidæ crimen; ſed cauſa facit rem
Diſſimilem: quippe ille Deis auctoribus ultor

ſpectators ſat to behold the ſhews. Spectaculum ſometimes ſignifies a beholder. AINSW. N° 4.

206. *Acknowledged, &c.*] Be known by the ſpectators, that, ſeeing who he was, they might not make the ſignal for his being put to death, as a bad and cowardly gladiator. See Sat. iii. l. 36, note 2.

—— *Arena*] literally, ſignifies ſand; but, by metonymy, the part of the amphitheatre where the gladiators fought, becauſe ſtrewed with ſand, to keep them from ſlipping, and to drink up the blood. See Sat. ii. l. 144.

207. *Truſt to his tunic.*] The Retiarius wore a ſort of coat without ſleeves, called tunica—hence Gracchus is called tunicatus. Sat. ii. 143.—his was ſo rich and magnificent, as plainly to ſhew what he was. Some, inſtead of credamus read cedamus, let us yield—i. e. to the evidence of his habit, to prove his rank.

—— *Since, &c.*] Cùm—here uſed as quandoquidem—foraſmuch as—ſeeing that.

—— *A golden wreath.*] The ſpira was a band, or twiſted lace, which was faſtened to the hat, and tied under the chin, to keep it upon the head. This band, or lace, alſo, being of gold, plainly ſhewed that he was no common gladiator.

——" See,
" His coat and hat-band ſhew his quality." STEPNEY.

208. *Stretches itſelf, &c.*] Being untied, hangs down on each ſide of his face—porrigat de faucibus—looſely from the hat, or cap, which, having an high crown, appeared of a conſiderable length from the baſe to the top—longo galero.

—— *Is toſſed.*] Blown to and fro by the air, in his running from the Mirmillo.

209. *The Secutor.*] Or follower.—The Mirmillo was ſo called, from his following the Retiarius to kill him, after the latter had miſſed with his net, unleſs his life were begged.

He erects, and flies to be acknowledged over the whole arena.
Let us truſt to his tunic, ſince a golden wreath from his jaws
Stretches itſelf, and is toſſed from his long cap.
Therefore the Secutor bore an heavier ignominy than any
Wound, being commanded to fight with Gracchus.
If free ſuffrages were allowed the people, who is ſo
Loſt, as that he ſhould doubt to prefer Seneca to Nero?
For whoſe puniſhment there ought not to be prepared,
One ape, nor one ſerpent, nor one ſack.
The crime of Oreſtes was equal; but the cauſe makes the thing
Unlike, for he, the gods being commanders, was the avenger

209. *An heavier ignominy, &c.*] The gladiator who fought with ſo inexperienced and cowardly a fugitive, got more diſhonour in fighting with him, though he overcame him, than if he had himſelf received a wound from a brave and experienced antagoniſt.

211. *If free ſuffrages, &c.*] If the people were allowed to give their votes freely. See Sat. x. 77—81.

212. *Seneca to Nero?*] Lucius Seneca, uncle to Lucan the poet, and appointed tutor to Nero by Agrippina, who recalled him from baniſhment. He was an orator, poet, philoſopher, and hiſtorian. He was put to death by Nero.—q. d. Who is ſo loſt to all ſenſe of virtue—who ſo abandoned, as even to doubt whether he ſhould prefer Seneca to Nero?

213. *For whoſe puniſhment.*] i. e. For Nero's.

213—14. *Not one ape, &c.*] A parricide, by the Roman law, was ſewn up in a ſack, with a cock, a ſerpent, an ape, and a dog, and thrown into the ſea.

The poet means, that Nero's many parricides deſerved more than one death.

215. *Of Oreſtes.*] Agamemnonidæ, the ſon of Agamemnon and Clytemneſtra.

—— *Crime equal.*] He ſlew his mother, and therefore was a parricide as well as Nero, who ſlew his mother Agrippina, by whoſe means he got the empire.

—— *The cauſe makes, &c.*] The occaſion, and the motive from which Oreſtes acted, were very different from that of Nero, and therefore makes a great difference as to the act itſelf.

216. *Was the avenger, &c.*] Oreſtes killed his mother Clytemneſtra, becauſe ſhe, with her paramour Ægyſthus, had murdered his father Agamemnon; therefore Oreſtes might be looked

Patris erat cæsi media inter pocula: sed nec
Electræ jugulo se polluit, aut Spartani
Sanguine conjugii: nullis aconita propinquis
Miscuit: in scena nunquam cantavit Orestes:
Troïca non scripsit. quid enim Virginius armis
Debuit ulcisci magis, aut cum Vindice Galba?
Quid Nero tam sævâ, crudâque tyrannide fecit?
Hæc opera, atque hæ sunt generosi principis artes,
Gaudentis fœdo peregrina ad pulpita cantu
Prostitui, Graiæque apium meruisse coronæ.
Majorum effigies habeant insignia vocis,

looked upon as a minister of divine justice, to execute the vengeance of the gods, and to act, as it were, by their command.

217. *In the midst of his cups.*] Homer—Odyss. Δ and Λ—is of Juvenal's opinion, that Agamemnon was slain at a banquet, when he little expected such treatment.

Homer, as well as Juvenal, justifies this revenge, as being undertaken by the advice of the gods.

218. *Throat of Electra.*] Orestes did not kill his sister Electra, as Nero did his brother Britannicus. Hor. Lib. ii. Sat. iii. l. 137—40.

219. *Spartan wedlock.*] He did not kill his wife Hermione, the daughter of Menelaus king of Sparta, as Nero murdered his wives Octavia, Antonia, and Poppæa.

—— *Poison for none, &c.*] As Nero did for his brother Britannicus, and for his aunt Domitia.

220. *Never sang, &c.*] Orestes (see Sat. i. l. 5, note) mad as he was, never sang upon a stage, as Nero did, who not only sang upon the theatre among the ordinary comedians, but took a journey to Greece, on purpose to try his skill among the most famous artists, from whom he bore away the garland, and returned to Rome in triumph, as if he had conquered a province.

221. *Never wrote Troïcs.*] Nero had also the vanity of being thought a good poet, and made verses on the destruction of Troy, called Troïca; and, it is reported, that he set Rome on fire, in order to realize the scene better. It is also said, that he placed himself, dressed in a theatrical habit, on an eminence in Rome, and sang a part of his Troïca to his harp, during the conflagration.

—— *What ought Virginius, &c.*] Nero's monstrous frolics and cruelties could not but make the people weary of his government. Virginius Rufus, his lieutenant-general in Gaul, by the assistance of Junius Vindex (a nobleman of that country) soon

Of a father ſlain in the midſt of his cups: but he neither
Polluted himſelf with the throat of Electra, nor with the blood
Of Spartan wedlock: poiſon for none of his relations
Did he mix. Oreſtes never ſang upon the ſtage.
Never wrote Troïcs; for what ought Virginius with his arms
Rather avenge, or Galba with Vindex?
What did Nero in a tyranny ſo ſavage and bloody?
Theſe are the works, and theſe the arts of a noble prince,
Rejoicing, with ſhameleſs ſong, on foreign ſtages to be
Proſtituted, and to have deſerved the parſley of a Grecian crown.
"Let the ſtatues of your anceſtors have the tokens of your
"voice,

ſoon perſuaded the armies under his command to fall from their allegiance, and ſolicited Sergius Galba, lieutenant-general in Spain, to do the like, by offering him the empire in favour of mankind, which he at laſt accepted, upon intimation that Nero had iſſued ſecret orders to diſpatch him, and marched, with all the forces he could gather, towards Rome. Nero, not being in a condition to oppoſe ſuch troops, fell into deſpair, and endeavoured to make his eſcape; he put himſelf in diſguiſe, and crept, with four attendants only, to a poor cottage, where, perceiving he was purſued, as a ſacrifice to public vengeance, and fearing to fall into the hands of the people, with much ado he reſolved to ſtab himſelf.

223. *What did Nero, &c.*] What, among all his acts of cruelty and tyranny, has he ever done worthy a prince?—what has he atchieved by them?—or, indeed, what beſide theſe can be ſaid of him?

224. *Theſe are the works, &c.*] If you aſk me, ſays an anſwerer, I will tell you all that can be ſaid of him;—viz. That it was his delight to proſtitute the dignity of a prince, to the meanneſs of a common fiddler, by expoſing himſelf on the public ſtages of Greece—that, inſtead of glorying in real crowns of triumph, his ambition was to get a garland of parſley (the reward of the beſt fiddler) in the Nemæan games, from the Grecian muſic-maſters.—Theſe games were celebrated to the memory of Archemorus, the young ſon of Lycurgus.

227. "*Let the ſtatues, &c.*] As ſuch were your exploits,

Ante pedes Domiti longum tu pone Thyeſtæ
Syrma, vel Antigones, ſeu perſonam Menalippes,
Et de marmoreo citharam ſuſpende coloſſo.
Quis, Catilina, tuis natalibus, atque Cethegi
Inveniet quicquam ſublimius? arma tamen vos
Nocturna, & flammas domibus templiſque paraſtis,
Ut Braccatorum pueri, Senonumque minores,
Auſi, quod liceat tunicâ punire moleſtâ:
Sed vigilat Conſul, vexillaque veſtra coërcet.

O Nero, and you have no other trophies wherewith to ornament the ſtatues of your anceſtors, let the parſley-crown, which you won by ſinging, be placed before them. Inſigne—plur. inſignia—ſignifies all marks and tokens of honour, ſuch as crowns, robes, &c.

228. "*Of Domitius.*] Thy grandfather and father, both of which were named Domitius. His father was Caius Domitius Ahenobarbus, conſul, and afterwards governor of Tranſalpine Gaul; he was ſlain in the war with Pompey.

229. "*Of Thyeſtes, or of Antigone.*] i. e. The dreſs which you wore when you played in the tragedies ſo called. Syrma, a long garment which tragic players uſed.

——"*The maſk of Menalippe.*] The maſk which you wore, when you acted the part of Menalippe, the ſiſter of Antiope, queen of the Amazons, in the comedy of Euripides, written on her ſtory. She was taken captive by Hercules, and given Theſeus to wife.

230. "*Suſpend an harp, &c.*] Nero, according to Pliny, erected a coloſſal ſtatue of Auguſtus, one hundred and ten feet high (according to Suetonius, one hundred and twenty). Suetonius, De Ner. ii. 10. ſays, that Nero honoured highly a harp that was given him by the judges (in his conteſt with the Grecian muſicians) and commanded it to be carried to the ſtatue of Auguſtus. This the poet alludes to in this place.

The apoſtrophe to Nero, in the above four lines, is conceived with much humour, and at the ſame time with due ſeverity—theſe are greatly heightened by the ironical uſe of the word inſignia, l. 227.

231. *Catiline.*] The conſpirator, whoſe plots and contrivances were found out and defeated by Cicero. He was ſo debauched and profligate, that his name is frequently uſed to denote the vileſt of men.—So Juvenal, Sat. xiv. 41—2.

——Catilinam
Quocunque in populo videas, quocunque ſub axe.

Yet he was well born.

"Before the feet of Domitius do thou place the long garment
"Of Thyeſtes; or of Antigone; or the maſk of Menalippe,
"And ſuſpend an harp from a marble coloſſus."
Who, Catiline, will find out any thing more noble than your birth,
Or than that of Cethegus? but yet, nocturnal
Arms, and flames, for the houſes and temples ye prepared,
As ſons of the Gauls, or the poſterity of the Senones,
Attempting, what it would be right to puniſh with a pitched coat:
But the conſul is vigilant, and reſtrains your banners.

232. *Cethegus*] Caius, one of the conſpirators with Catiline, a man of ſenatorial dignity.

232—3. *Nocturnal arms.*] Meditated the deſtruction of the people of Rome by night, and armed yourſelves accordingly, with torches and other inſtruments of miſchief.

234. *Sons of the Gauls.*] Braccatorum.—The Gauls were called Braccati, from the breeches, or trowſers, which the people of Narbonne and Provence uſed to wear. See Sat. ii. 169, note.

—— *Senones.*] A people of the antient race of the Celtæ, inhabiting the Lionnois in Gaul.

Theſe people, under Brennus their general, ſacked and burnt Rome, and beſieged the capitol, but, by the conduct and valour of the dictator Camillus, were defeated.

235. *A pitched coat.*] Tunicâ moleſtâ. This was a coat, or garment, bedaubed and interwoven with pitch and other combuſtibles, and put on criminals, who were chained to a poſt, and thus burnt alive. See AINSW. Moleſtus. This inſtrument of torture was expreſſed by the phraſe—tunica moleſta.

The emperor Nero, after charging the Chriſtians with ſetting Rome on fire, publicly tortured and ſlew them on ſtages in the day-time, and at night put tunicæ moleſtæ on their bodies, and lighted them up, by way of torches, in the night-time. Comp. Sat. i. l. 155, note 2.

236. *The conſul.*] Cicero was then conſul.

—— *Reſtrains your banners.*] Under which many wicked and deſperate men had inliſted: but the fury of their arms was reſtrained by the vigilance of the conſul, who watched all their motions.

237. *New*

Hic novus Arpinas, ignobilis, & modò Romæ
Municipalis eques galeatum ponit ubique
Præsidium attonitis, & in omni gente laborat.
Tantum igitur muros intra toga contulit illi
Nominis, & tituli; quantum non Leucade, quantum
Thessaliæ campis Octavius abstulit udo
Cædibus assiduis gladio. sed Roma parentem,
Roma patrem patriæ Ciceronem libera dixit.
Arpinas alius Volscorum in monte solebat
Poscere mercedes alieno lassus aratro;
Nodosam post hæc frangebat vertice vitem,
Si lentus pigrâ muniret castra dolabrâ:

237. *New man.*] The Romans gave this name to those who were the first dignified persons of their family, and who themselves were of obscure birth. Catiline, in derision, urged this name in contempt against Cicero.

—— *Arpinum.*] An antient town of the Volsci in Italy, famous for being the birth-place of Tully.

Arpinas signifies one of Arpinum.

—— *Ignoble.*] Of mean extraction.

238. *A municipal knight.*] Municipalis signified one who belonged to a town free of the city of Rome; this was the case with Tully, who was born at Arpinum, and had been, soon after his coming to Rome, admitted into the equestrian order. Catiline called him therefore Municipalis Eques, in contempt.

—— *Helmeted.*] Armed.—Synec. like galeatus, Sat. i. 169; and caligatus, Sat. iii. 322.

239. *Astonished people.*] Who were dreadfully terrified by the designs and attempts of the conspirators.

—— *Labours every where.*] Bestirs himself in all quarters, for the security of the city.

I take—in omni gente—in this place, to mean something like ubique gentium, which signifies every where, in what part of the world soever.

And indeed Tully not only shewed his activity within the city, but he disposed guards and spies throughout all Italy, as well as among every tribe of the Roman people—finding out, by the Allobroges, and others, the designs of the traitors.

240. *The gown.*] His robe of office; but here, by metonym. his prudence and wise counsels. Toga here is opposed to gladio, l. 243.

This new man of Arpinum, ignoble, and lately at Rome
A municipal knight, puts every where an helmeted
Safeguard for the aſtoniſhed people, and labours every where.
Therefore the gown conferr'd on him, within the walls, more fame
And honour, than Octavius brought away from Leucas, or from
The fields of Theſſaly, by his ſword wet
With continual ſlaughters: but Rome, the parent,
Rome ſet free, called Cicero the father of his country.
Another Arpinian, in the mountain of the Volſci, uſed
To demand wages, tired with the plough of another man.
After this he broke a knotty vine with his head,
If, idle, he fortified the camp with a lazy axe.

241. *Octavius*] Cæſar, afterwards called Auguſtus.

—— *Leucas.*] A promontory of Epirus, called alſo Leucate, near which Octavius Cæſar defeated Antony and Cleopatra, in a bloody naval battle.

242. *Fields of Theſſaly, &c.*] Philippi, in Theſſalia, where he defeated Brutus and Caſſius.

244. *Rome ſet free.*] Delivered and ſet free from the dangers that threatened it, and reſtored to its laws and liberties, which for a while had been ſuſpended by the public troubles.

—— *Father of his country.*] This honourable title was given to Cicero, after the defeat of Catiline's conſpiracy. He was the firſt who bore it. It was afterwards given to ſome of the emperors; but much more from flattery, than becauſe they deſerved it.

245. *Another Arpinian,*] C. Marius, who alſo came from Arpinum, was a poor ploughman there, who hired himſelf out to plough the ground of others.

—— *Of the Volſci.*] Arpinum was an antient city in the country of the Volſci, now called Arpino, between Tuſcany to the weſt, and Campania to the eaſt.

247. *He broke a knotty vine, &c.*] The Roman centurions uſed to carry a piece of tough vine-branch in their hands, with which they corrected the ſoldiers when they did amiſs. Marius was once a private ſoldier, and had had the centurion's ſtick broke upon his head, for being lazy at his work, when ſet to chop with an axe the wood uſed in fortifying the camp againſt the enemy. See Sat. v. 154—5.

249. *Suſtained*

Hic tamen & Cimbros, & ſumma pericula rerum
Excipit, & ſolus trepidantem protegit urbem.
Atque ideo poſtquam ad Cimbros, ſtragemque volabant,
Qui nunquam attigerant majora cadavera, corvi,
Nobilis ornatur lauro collega ſecundâ.
Plebeiæ Deciorum animæ, plebeia fuerunt
Nomina: pro totis legionibus hi tamen, & pro
Omnibus auxiliis, atque omni plebe Latinâ
Sufficiunt Dîs infernis, Terræque parenti:
Pluris enim Decii, quàm qui ſervantur ab illis,
Ancillâ natus trabeam & diadema Quirini,

249. *The Cimbri.*] The Teutones and Cimbri, neighbouring nations, joined their forces, and marched towards Rome, by which they ſtruck a terror throughout Italy: but C. Marius, with Q. Catullus the proconſul, marched out againſt them, ſuſtained their attack, and totally defeated them.

—— *Dangers of affairs.*] When the affairs of Italy, of Rome eſpecially, ſeemed to be in the utmoſt danger from theſe powerful enemies.

250. *And alone, &c.*] Though Q. Catullus was with Marius in this victory, yet Marius was the commander in chief in the Cimbrian war, therefore the whole honour of the victory was aſcribed to him. Comp. l. 253.

251. *After the crows, &c.*] And other birds of prey, which, after the battle, came to feed upon the ſlain. See Hom. Il. i. 5. ii. 393, & al.—q. d. After the battle was ended. See Sat. iv. l. 111.

252. *Greater carcaſes.*] The Cimbri were, in general, men of large ſtature.

253. *His noble colleague.*] Q. Catullus, who had been ſecond in command, and was of noble birth.

—— *Is adorned with the ſecond laurel.*] Received only the ſecond honours of the day,

254. *The Decii, &c.*] Theſe, though originally of low extraction, yet gained immortal honours, by ſacrificing their lives for their country—the father in the Latin war, the ſon in the Hetruſcan, and the grandſon in the war againſt Pyrrhus.

255. *Whole legions, &c.*] The Romans had a ſuperſtition, that if their general would conſent to be devoted to death, or ſacrificed to Jupiter, Mars, the Earth, and the infernal Gods, all the misfortunes of his party would be transferred on their enemies,

Yet he both the Cimbri, and the greateſt dangers of affairs,
Suſtains, and alone protects the trembling city.
And ſo, after to the Cimbri, and to the ſlaughter, the crows
Flew, who had never touched greater carcaſes,
His noble colleague is adorned with the ſecond laurel.
The ſouls of the Decii were plebeian, their names
Plebeian: yet theſe, for whole legions, and for all
Our auxiliaries, and for all the Latin common people,
Suffice for the infernal Gods, and parent Earth:
For the Decii were of more value than thoſe who were ſaved by them.
Born from a ſervant maid, the robe and diadem of Romulus,

mies. This opinion was confirmed by ſeveral ſucceſsful inſtances, particularly two, in the perſons of the Decii, father and ſon. The firſt being conſul with Manlius in the wars againſt the Latins, and perceiving the left wing, which he commanded, give back, called out to Valerius the high prieſt to perform on him the ceremony of conſecration (Livy, Lib. viii.) and immediately ſpurred his horſe into the thickeſt of the enemies, where he was killed, and the Romans gained the battle. His ſon afterwards died in the ſame manner in the war againſt the Gauls, with the like ſucceſs.

257. *Suffice.*] i. e. To appeaſe, and render them propitious to the Roman arms.

258. *More value, &c.*] Such men as theſe are to be more highly prized than all the army and people for whom they thus nobly ſacrificed their lives.

259. *Born from a ſervant maid, &c.*] Servius Tullius, born of the captive Oriculana. But Livy ſuppoſes her to have been wife to a prince of Corniculum (a town of the Sabines in Italy) who was killed at the taking of the town, and his wife carried away captive by Tarquinius Priſcus, and preſented as a ſlave to his wife Tanquil, in whoſe ſervice ſhe was delivered of this Tullius.

—— *The robe, &c.*] The enſigns of royalty are here put for the kingdom, or royalty itſelf—ſo the faſces, for the higheſt offices in the ſtate. See Sat. iii. 128, note.

—— *Romulus.*] Called Quirinus. See Sat. iii. l. 67, note on "O Quirinus."

260. *Laſt*

Et faſces meruit, Regum ultimus ille bonorum.
Prodita laxabant portarum clauſtra tyrannis
Exulibus juvenes ipſius conſulis, & quos
Magnum aliquid dubiâ pro libertate deceret,
Quod miraretur cum Coclite Mutius, & quæ
Imperii fines Tiberinum virgo natavit.
Occulta ad patres produxit crimina ſervus
Matronis lugendus; at illos verbera juſtis
Afficiunt pœnis, & legum prima ſecuris.
Malo pater tibi ſit Therſites, dummodò tu ſis
Æacidæ ſimilis, Vulcaniaque arma capeſſas,

260. *Laſt of good kings.*] Livy ſays, that, with him, juſta ac legitima regna ceciderunt.

261. *Youths of the conſul, &c.*] The two ſons of L. Junius Brutus, Titus and Tiberius, who, after their father had driven Tarquin, and his whole race, out of Rome, and taken an oath of the Romans never more to ſuffer a king, entered into a conſpiracy to reſtore the Tarquins; the ſum of which was, that the gates of the city ſhould be left open in the night-time for the Tarquins to enter: to this purpoſe they ſent letters, under their own hands, with promiſes to this effect.

261. *The faſtenings, &c.*] The bars of the city gates, which were to be betrayed to the Tarquins.

262. *Exiled tyrants.*] The Tarquins.

263. *Some great thing, &c.*] It would have been becoming theſe ſons of the patriot Brutus to have ſtricken ſome great ſtroke, that might have tended to ſecure the public liberty; which, under the new government, after the expulſion of the kings, muſt have been in a doubtful and uncertain ſtate—not as yet eſtabliſhed.

264. *Mutius*] Scævola, who, when Porſenna, king of Tuſcany, had entered into an alliance with the Tarquins, to reſtore them by force, went into the enemy's camp with a reſolution to kill their king Porſenna, but, inſtead of him, killed one of his guards; and, being brought before the king, and finding his error, burnt off his right hand, as a penalty for his miſtake.

—— *Cocles*] Horatius, being to guard a bridge, which he perceived the enemy would ſoon be maſter of, he ſtood and reſolutely oppoſed part of their army, while his own party repaſſed the bridge, and broke it down after them. He then threw himſelf, armed as he was, into the Tiber, and eſcaped to the city.

265. *Who ſwam, &c.*] Clelia, a Roman virgin, who was given

And the faſces, that laſt of good kings deſerved.
The youths of the conſul himſelf were opening the faſtenings
Of the gates, betrayed to the exiled tyrants, and whom
Some great thing for doubtful liberty might have become,
Which Mutius, with Cocles, might admire, and the virgin
Who ſwam the Tiber, the bounds of our empire.
A ſlave, to be bewailed by matrons, produced their hidden crimes
To the fathers: but ſtripes affect them with juſt
Puniſhment, and the firſt axe of the laws.
I had rather thy father were Therſites, ſo thou art
Like Achilles, and take in hand the Vulcanian arms,

given to king Porſenna as an hoſtage, made her eſcape from the guards, and ſwam over the Tiber. King Porſenna was ſo ſtriken with theſe three inſtances of Roman bravery, that he withdrew his army, and courted their friendſhip.

266. *A ſlave.*] Vindicius, a ſlave who waited at table, overhearing part of the diſcourſe among the conſpirators, went ſtrait to the conſuls, and informed them of what he had heard. The ambaſſadors from the Tarquins were apprehended and ſearched; the letters above mentioned were found upon them, and the criminals ſeized.

—— *Bewailed by matrons, &c.*] By the mothers of ſuch of the conſpirators as were put to death, as the ſad cauſe of their deſtruction, by accuſing them to the ſenate.

—— *Produced.*] Produxit—brought out—diſcovered.

267. *But ſtripes, &c.*] The proof being evident againſt them, they ſuffered the puniſhment (which was newly introduced) of being tied naked to a ſtake, where they were firſt whipped by the lictors, then beheaded: and Brutus, by virtue of his office, was unhappily obliged to ſee this rigorous ſentence executed on his own children. See Æn. vi. 817—823.

268. *Firſt axe of the laws.*] i. e. The firſt time this ſentence had been executed ſince the making of the law.

269. *Therſites.*] An ugly buffoon in the Grecian army before Troy. See Hom. Il. β. l. 216—22.

270. *Achilles.*] Æacides -æ, or -is, ſo called from his grandfather Æacus, who was the father of Peleus, the father of Achilles.

—— *The Vulcanian arms.*] Or armour, that was made by Vulcan, at the requeſt of Thetis, the mother of Achilles, which could be pierced by no human force.

271. *Than*

Quàm te Therſitæ ſimilem producat Achilles.
Et tamen, ut longè repetas, longéque revolvas
Nomen, ab infami gentem deducis aſylo.
Majorum primus quiſquis fuit ille tuorum,
Aut paſtor fuit, aut illud, quod dicere nolo. 275

271. *Than that Achilles, &c.*] The poet here ſtill maintains his argument, viz. that a virtuous perſon, of low and mean birth, may be great and reſpectable: whereas a vicious and profligate perſon, though of the nobleſt extraction, is deteſtable and contemptible.

272. *However far, &c.*] Juvenal here ſtrikes at the root of all family-pride among the Romans, by carrying them up to their original.—Revolve, roll or trace back, for however many generations.

273. *An infamous aſylum.*] Romulus, in order to promote the peopling of the city, in its firſt infancy, eſtabliſhed an aſylum, or ſanctuary, where all outlaws, vagabonds, and criminals of all kinds, who could make their eſcape thither, were ſure to be ſafe.

275. *Either was a ſhepherd.*] As were Romulus and Remus, and, their bringer up, Fauſtulus.

—— *Unwilling to ſay.*] As the poet does not ſpeak his own meaning.

Than that Achilles ſhould produce thee like Therſites.
And yet, however far you may fetch, and far revolve
Your name, you deduce your race from an infamous aſylum.
Whoever he, the firſt of your anceſtors, was,
Either he was a ſhepherd, or that which I am unwilling to
ſay. 275

meaning, it may not be very eaſy to determine it: but it is likely that he would inſinuate, that none of the Romans had much to brag of in point of family grandeur, and that none of them could tell but that they might have come from ſome robber, or cut-throat, among the firſt fugitives to Rome, or even from ſomething worſe than that, if worſe could be: and indeed Romulus himſelf, their founder, was a parricide, for he is ſaid to have killed his brother Remus.

Thus Juvenal concludes this fine Satire on family-pride, which he takes every occaſion to mortify, by ſhewing, that what a man is in himſelf, not what his anceſtors were, is the great matter to be conſidered.

"Worth makes the man, the want of it the fellow;
"The reſt is all but leather or prunello." POPE.

END OF THE EIGHTH SATIRE.

SATIRA IX.

ARGUMENT.

Juvenal, in this Satire, expoſes and cenſures the deteſtable vice then practiſed at Rome. Some have thought that this is done too openly. So Farnaby—Obſcœnam cinædorum & pathicorum turpitudinem acriter, at nimis aperte inſectatur. Marſhall ſays, that on account of certain expreſſions in this Satire, Jul. C. Scaliger adviſed every man of probity to abſtain from the whole work of Juvenal. But, ſurely, this is greatly miſtaking the matter, and not adverting duly to the difference between ſuch writers as exert their genius in the cauſe of vice, and ſo write upon it, as if they wiſhed to recommend it to the imagination, and thus to the practice of mankind (as Horace among the Romans, and Lord Rocheſter among us) and ſuch a writer as Juvenal, who exerted a fine

SCIRE velim, quare toties mihi, Nævole, triſtis
Occurras fronte obductâ, ceu Marſya victus.
Quid tibi cum vultu, qualem deprênſus habebat
Ravola, dum Rhodopes udâ terit inguina barbâ?
Nos colaphum incutimus lambenti cruſtula ſervo. 5

Line 1. *Nævolus.*] The poet, as an introduction to this Satire, in which he expoſes and condemns the monſtrous impurities then reigning in Rome, brings to view, as an example of their evil conſequences, one Nævolus, a monſter of vice, who appears in a moſt ſhabby and forlorn condition, more like an outcaſt than a member of civil ſociety; ruined by thoſe very vices by which he had thought to have enriched himſelf. Juvenal is ſuppoſed to have met him often, lately, in a ſtate of the utmoſt dejection and miſery, and now he aſks him the reaſon of it.

2. *Marſyas.*] A Phrygian muſician, who challenged Apollo, but was overcome by him, and flayed alive.

4. *Ra-*

SATIRE IX.

ARGUMENT.

genius, and an able pen, againſt vice, and, in particular, againſt that which is the chief object of this Satire; in which he ſets it forth, in ſuch terms, as to create a diſguſt and abhorrence, not only of thoſe monſters of lewdneſs who practiſed it, but alſo of the vice itſelf; ſo that both might be avoided by the indignant reader, and be held in the higheſt deteſtation and horror. Such were our Poet's views in what he wrote, and therefore the plainneſs of his expreſſions he, doubtleſs, thought much more conducive to this deſired end, as tending to render the ſubject more ſhocking, than if he had contented himſelf with only touching it with the gentler hand of periphraſis, or circumlocution.

I WOULD know, why ſo often, Nævolus, you meet me,
Sad, with a clouded brow, like the conquered Marſyas.
What have you to do with a countenance, ſuch as Ravola had
Diſcovered in his lewd commerce with Rhodope?
We give a box on the ear to a ſervant who licks biſcuits.

4. *Ravola.*] Some impure wretch, who, being detected with his miſtreſs, in the ſituation here deſcribed, was confounded with ſhame at the diſcovery.

5. *Biſcuits.*] Cruſtula—wafers, or ſuch-like things; or little ſweet cakes, which uſed to be given to children. So Hor. Sat. i. l. 25—6.

Ut pueris olim dant cruſtula blandi
Doctores, elementa velint ut diſcere prima.

As maſters fondly ſooth their boys to read
With cakes and ſweetmeats. FRANCIS.

Non erat hâc facie miſerabilior Crepereius
Pollio, qui triplicem uſuram præſtare paratus
Circuit, & fatuos non invenit. unde repentè
Tot rugæ? certè modico contentus agebas
Vernam equitem, conviva joco mordente facetus,
Et ſalibus vehemens intra pomœria natis.
Omnia nunc contrà: vultus gravis, horrida ſiccæ
Sylva comæ; nullus totâ nitor in cute, qualem
Præſtabat calidi circumlita faſcia viſci;
Sed fruticante pilo neglecta & ſquallida crura.
Quid macies ægri veteris, quem tempore longo
Torret quarta dies, olimque domeſtica febris?
Deprêndas animi tormenta latentis in ægro
Corpore, deprêndas & gaudia: ſumit utrumque

Cruſtula may here be underſtood of ſweetmeats in general.

The thought ſeems to be—If a ſlave be beaten becauſe he ſo far indulges his liquoriſh appetite, as to lick the cakes, or ſweetmeats, as he brings them to table, how much more worthy of puniſhment are ſuch wretches as Ravola, who indulge, without reſtraint, in the moſt ſhameful impurities?

6—7. *Crepereius Pollio.*] A noted ſpendthrift, who could not borrow any more money, though he offered triple intereſt for it.

8. *Went about.*] Hunting after money-lenders.

—— *Found not fools.*] Could not meet with any who would be fools enough to truſt him with their money.

10. *The knight-like ſlave.*] i. e. Though an home-born ſlave, yet thou didſt live as jolly and happy as if thou hadſt been a knight.

Verna eques was a jocoſe phraſe among the Romans, to denote ſlaves who appeared in a ſtyle and manner above their condition; theſe they ludicrouſly called Vernæ equites, gentlemen-ſlaves, as we ſhould ſay.—The phraſe ſeems to be ſomething like the French bourgeois gentilhomme—the cit-gentleman.

In Falſtaff's humorous account of Juſtice Shallow and his ſervants, he ſays, "they, by obſerving him, do bear themſelves like fooliſh juſtices; he, by converſing with them, is "turned into a juſtice-like ſerving man."

11. *Witticiſms, &c.*] Pomœrium (quaſi poſt murum) was a ſpace about the walls of a city, or town, as well within as without, where it was not lawful to plough or build, for fear of hindering

Not more miſerable than this face, was Crepereius
Pollio, who, ready to pay triple intereſt,
Went about, and found not fools.—Whence on a ſudden
So many wrinkles? certainly, content with a little, you acted
The knight-like ſlave, a facetious gueſt with biting jeſt,
And quick with witticiſms born within the limits of the city.
All is now contrary: a heavy countenance, a rough wood
Of dry hair: no neatneſs in all your ſkin, ſuch as
A bandage of warm glue dawbed about you procured.
But your legs are neglected, and filthy with hair growing.
What means the leanneſs of an old ſick man, whom for a long time
A fourth day parches, and a fever, long ſince familiar?
You may diſcover the torments of a mind lurking in a ſick
Body, and you may diſcover joys: each habit the face

dering the defence of the city—hence, meton. a limit, or bound.

By witticiſms born, or brought forth, within the pomœria, or limits of the city, Juvenal means thoſe of a polite kind, in contradiſtinction to the provincial, coarſe, low-born jeſts of the common ſlaves. Hence urbanitas, from urbs, a city, means courteſy, civility, good manners, or what we call politeneſs.

13. *Of dry hair.*] Inſtead of your hair being dreſſed, and moiſtened with perfumed ointments, it now ſtands up, without form or order, like trees in a wood.

14. *Warm glue.*] This viſcus was a compoſition of pitch, wax, roſin, and the like adheſive ingredients, which, being melted together and ſpread on a cloth, were applied warm to thoſe parts of the body where the hair grew. After remaining ſome time, the cloth, which had been rolled round the part in form of a bandage, was taken off, bringing away the hair with it, and leaving the ſkin ſmooth. This practice was common among the wretches whom the poet is here ſatirizing.

16. *The leanneſs, &c.*] What is the meaning of that lean and ſick appearance which thou doſt exhibit? like that of an old invalid, who has long been afflicted, and conſuming with a quartan ague and fever; ſo long, that it may be looked upon as domeſticated, and as become a part of the family.

18. *You may diſcover, &c.*] The body is an index to the mind—a ſickly, pale, languid countenance, beſpeaks vexation and unhappineſs within.

Inde habitum facies: igitur flexiſſe videris
Propoſitum, & vitæ contrarius ire priori.
Nuper enim (ut repeto) fanum Iſidis, & Ganymedem
Pacis, & advectæ ſecreta palatia matris,
Et Cererem (nam quo non proſtat fœmina templo?)
Notior Aufidio mœchus celebrare ſolebas,
(Quod taceo) atque ipſos etiam inclinare maritos.

NÆV. Utile & hoc multis vitæ genus: at mihi nullum
Inde operæ pretium: pingues aliquando lacernas
Munimenta togæ, duri craſſique coloris,
Et malè percuſſas textoris pectine Galli,
Accipimus. Tenue argentum, venæque fecundæ.

A chearful, gay, and healthy look, beſpeaks joy and peace.

Sorrow nor joy can be diſguis'd by art;
Our foreheads blab the ſecrets of our heart. HARVEY.

20. *From thence.*] From the mind.—q. d. The countenance aſſumes the appearance of ſorrow or joy, from the ſtate of the mind.

—— *Turned, &c.*] By thy ſad and miſerable appearance, I do ſuppoſe that ſome turn or change has happened, and that your former way of life is quite altered.

22. *The temple of Iſis.*] See Sat. vi. l. 488, and note.

—— *The Ganymede, &c.*] The ſtatue of Ganymede, in the temple of Peace, was alſo a place of rendezvous for all manner of lewd and debauched perſons.

23. *Cybele*] Is deſcribed in the text by the phraſe advectæ matris, becauſe the image of this mother of the gods, as ſhe was called, was brought to Rome from Phrygia. See Sat. iii. l. 138, and note.

24. *Ceres.*] In former times the temple of Ceres was not to be approached but by chaſte and modeſt women; but as vice and lewdneſs increaſed, all reverence for ſacred places decreaſed, and now even the temple of Ceres (ſee Sat. vi. l. 50, and note) was the reſort of the impure of all denominations.

25. *Aufidius.*] Some moſt notorious debauchee.

It is but lately, ſays Juvenal, that you uſed to haunt all theſe famous abodes of lewdneſs and proſtitution, and ſo to play your part, as to render yourſelf more noted than any body elſe—how comes it, Nævolus, that I perceive ſuch a wonderful change in your looks and behaviour?

27. *This kind of life, &c.*] Here Nævolus begins his anſwer to

Aſſumes from thence. Therefore you ſeem to have turned
Your purpoſe, and to go contrary to your former life.
For lately (as I recollect) the temple of Iſis, and the Ganymede
Of (the temple of) Peace, and the ſecret courts of Cybele,
And Ceres (for in what temple does not a woman ſtand for hire)
An adulterer; more known than Auſidius, you uſed to frequent,
And (which not to mention) to intrigue even with the very huſbands.

NÆV. And this kind of life is uſeful to many, but I have no
Reward of my pains from thence. Sometimes coarſe garments,
Defences of the gown, of an harſh and homely colour,
And badly ſtricken with the ſlay of a Gallic weaver,
We receive. Thin money, and of the ſecond vein.

to Juvenal's enquiries, and accounts for the ſhabby and miſerable appearance which he made, by ſhewing what poor wages ſuch wretches worked for, unleſs highly favoured by their ſtars.

28. *Coarſe, &c.*] Pingues, here, means coarſe, made of the wool as it came off the ſheep's back, full of greaſe and filth; not waſhed and combed, like that of which the finer cloths were made.

—— *Garments.*] Lacernas, here, ſignifies cloaks to keep off the rain and wind in bad weather; they were (like our great coats) put over the other garments, to keep them dry; hence he calls them, in the next line, munimenta togæ—defences of the gown, or upper garment.

30. *The ſlay, &c.*] A weaver's ſlay is that part of the loom which is drawn with force againſt the threads of the woof, to drive them cloſe together, and to conſolidate them with the warp. The cloth here deſcribed had had very little pains taken in the making it, and therefore was very coarſe and bad. This ſort of cloths were made in Gaul, and from thence carried to Rome, probably for the cheap and ordinary wear of the common people.

31. *Thin money.*] Light, not of due weight.

—— *The ſecond vein.*] In mines there are finer and coarſer veins of ſilver; the former, leſs mixed with other bodies; the

Fata regunt homines. Fatum eſt in partibus illis
Quas ſinus abſcondit: nam ſi tibi ſidera ceſſant,
Nil faciet longi menſura incognita nervi:
Quamvis te nudum ſpumanti Virro labello
Viderit, & blandæ, aſſiduæ, denſæque tabellæ
Sollicitent: Αὐτὰς γὰρ ἐφέλκεται ἄνδρα κίναιδος.
Quod tamen ulterius monſtrum, quàm mollis avarus?
Hæc tribui, deinde illa dedi, mox plura tuliſti.
Computat, & cevet. ponatur calculus, adſint
Cum tabulâ pueri: numera ſeſtertia quinque
Omnibus in rebus; numerentur deinde labores.
An facile & pronum eſt agere intrà viſcera penem
Legitimum, atque illic heſternæ occurrere cœnæ?
Servus erit minùs ille miſer, qui foderit agrum,
Quàm dominum. ſed tu ſanè tener, & puerum te,
Et pulchrum, & dignum cyatho cœloque putabas.

latter, more: hence this is called ſilver—venæ ſecundæ, or of the ſecond vein, being leſs pure, and, of courſe, leſs valuable than the other: of this the ſmaller and leſs valuable coins were made.

32. *The fates, &c.*] By putting this dogma of the Stoics into the mouth of Nævolus, the poet artfully inſinuates, that many profeſſors of ſtoiciſm, with all its auſterities, practiſed the vice which, in this Satire, is ſo ſtigmatized. See Sat. ii. l. 8—15, and notes; alſo Sat. ii. l. 65, and note.

35. *Virro.*] We often meet with this name in Sat. v. and if the ſame perſon be here meant, he was not only a very rich man, but a ſenſualiſt of the baſeſt and moſt unnatural ſort. I ſhould think it moſt probable, that here, as in many other places, Juvenal, though he makes uſe of a particular name, yet means to expreſs the whole tribe of delinquents in the ſame way.

—— *Tho' Virro ſhould, &c.*] The poet proceeds in his ridicule of the vicious Stoicidæ (as he calls them, Sat. ii. l. 65.) ſuppoſing them to make their doctrine of fataliſm ſubſervient even to their enormous vices.

36. *Numerous letters.*] Denſæ tabellæ.—See Sat. i. 120, note on denſiſſima; and Sat. ii. 50, note on tabulas.

39. "*Theſe things, &c.*] Here Nævolus repreſents Virro as upbraiding him for demanding a recompence, and computing what Nævolus had received of him from time to time.

The fates govern men. Fate attends even our
Bodily accompliſhments, for, if your ſtars fail you,
The greatneſs of theſe are of no ſervice:
Tho' Virro himſelf ſhould view you with the utmoſt
Deſire, and kind, aſſiduous, and numerous letters ſhould
Solicit:—for ſuch a man entices others.
But what monſter can be beyond an effeminate miſer?—
"Theſe things I beſtowed, then thoſe I gave, ſoon you re-
"ceived more."
He computes, and ſins on—"Let a reckoning be made, let
"the ſlaves
"Come with the ledger:—number five ſeſtertiums
"In every thing"—"then let my labours be reckon'd—
"Is it an eaſy and ready matter to engage in ſo much filth,
"And to rake into the receſſes of the moſt horrid abomi-
"nation?—
"The ſlave that digs the field will be leſs miſerable.—
"But truly you are delicate, and thought yourſelf young,
"And beautiful, and worthy heaven and the cup.

40. "*Let a reckoning, &c.*] "Let an account be ſtated between us, ſays Virro—let one of the ſlaves come with my account-book, tabulâ—i. e. accepti & expenſi, my ledger-book, or journal, where my daily accounts are kept, and you'll find that you have had of me, reckoning every thing (omnibus in rebus, comp. l. 39.) five ſeſtertia (about 40l. 7s. 1d.) ſurely I owe you nothing!" See AINSW. Tabula, N° 5.

42. "*My labours.*] Labores—pains, drudgery—"now, reckon theſe, ſays Nævius, on the other ſide of the account."

43. "*Is it an eaſy, &c.*] Here the poet, in language too groſs for literal tranſlation, but well ſuited to his purpoſe, expoſes the unnatural and horrid filthineſs of that deteſtable vice, which it is the buſineſs of this Satire to laſh, and to condemn, in the ſevereſt and moſt indignant terms.

46. "*Delicate, &c.*] q. d. Perhaps you will repreſent yourſelf as ſo engaging, that I ought not to have expected any thing for miniſtring to your pleaſures.

47. "*Heaven and the cup.*] Alluding to the ſtory of Ganymede, the fabled minion of Jupiter, ſnatched up by Jupiter from Mount Ida, and carried to heaven, where he was made cup-bearer to the gods inſtead of Hebe. See Sat. xiii. 43, 44. All this

Vos humili aſſeclæ, vos indulgebitis unquam
Cultori, jam nec morbo donare parati?
En cui tu viridem umbellam, cui ſuccina mittas
Grandia, natalis quoties redit, aut madidum ver
Incipit; & ſtratâ poſitus longâque cathedrâ
Munera fœmineis tractat ſecreta calendis.
Dic, paſſer, cui tot montes, tot prædia ſervas
Appula, tot milvos intrà tua paſcua laſſos?
Te Triſolinus ager fœcundis vitibus implet,
Suſpectumque jugum Cumis, & Gaurus inanis;

this is ironical, and contains a moſt bitter ſarcaſm on Virro, now old and infirm, and almoſt worne out in vice.

48. "*An attendant.*] A follower, an hanger-on, as the poor clients were, to rich men.—A like character is to be underſtood of the other word, cultori, which ſignifies a worſhipper, one that makes court to, or waits upon another; ſuch as cultivate, by attention and aſſiduity, the favour of great men. The Italians, at this day, uſe the phraſe padron colendiſſimo—colendiſſimo padrone.

If you are ſo ſparing of your liberality towards thoſe who miniſter to your pleaſures, you (vos, i. e. ſuch as you) will hardly be generous to thoſe who want your charity.

49. "*On your diſeaſe.*] Morbus, in a mental ſenſe, denotes any odd humour, unreaſonable paſſion, or vice, which may well be ſtyled a diſeaſe of the mind. See Sat. iii. l. 17, and l. 50.

50. *Behold him, &c.*] The ſarcaſm on Virro ſtill continues. See this beautiful Ganymede, to whom you are expected to make preſents on his birth-day, ſuch as a green umbrella to keep off the ſun from ſpoiling his complexion, and amber toys and gewgaws, which women are ſo fond of.—It was uſual, among the Romans, to make preſents on birth-days.

51. *Moiſt ſpring.*] The birth of Venus was celebrated on the calends of March (our March 1.) They then celebrated the Matronalia, when the Roman ladies, dreſſed up, ſat in chairs, or reclined on couches, and received preſents from their admirers. This was imitated by the effeminate Virro.

52. *Placed.*] Seated, or reclined, like the women.

—— *Strowed and long.*] Longa cathedra, from its form, ſeems to denote a couch, on which a perſon can recline at length—theſe, among the fine ladies, were uſually ſtrowed, or ſpred, with carpets and other ornaments, ſuch as fine-wrought and eaſy pillows, &c.

53. *Handles.*] Fingers them, as we ſay.—I read tractat—not tractas—

"Will ye ever be kind to an humble attendant, to one who
"makes
"His court, who are now not ready to beſtow on your
"diſeaſe?"
Behold him to whom you muſt ſend a green umbrella, to
whom great
Pieces of amber, as often as his birth-day returns, or the
moiſt ſpring
Begins: placed on a chair, both ſtrowed and long,
He handles ſecret gifts in the feminine calends.
Say, ſparrow, for whom ſo many mountains, ſo many Ap-
pulian
Farms you keep, ſo many kites tired within your paſtures?
A trifoline field fills you with fruitful vines,
And the hill ſeen aloft at Cumæ, and empty Gaurus.

tractas—which laſt ſeems not to anſwer the cui, l. 50, or, indeed, to make ſenſe. See BRITAN. in loc.

54. *Sparrow.*] It is ſaid that ſparrows are the moſt ſalacious of all birds—hence he gives this name to Virro.—A bitter ſarcaſm.

54—5. *Appulian farms.*] Appulia was reckoned the moſt fertile part of Italy; though mountainous and barren near the ſea-coaſt. See Sat. iv. 26—7.

55. *So many kites, &c.*] He repreſents Virro's eſtate to be ſo large as to tire the kites in flying over it. See Perſius, Sat. iv. l. 26.

56. *Trifoline field.*] A part of Campania, famous for producing vaſt quantities of graſs called trefoil, and ſome of the fineſt vines.

—— *Fills you.*] Implet.—This well expreſſes the vaſt ſupply of wine.

57. *Seen aloft, &c.*] Mount Miſenus, ſo called from Miſenus, the companion and trumpeter of Æneas—(ſee Æn. vi. 234—6.)—now Capo Miſeno; it hangs, as it were, over the city of Cuma, as if it threatened to fall upon it. It was famous for good vines.

—— *Empty Gaurus.*] A mountain of Campania, near Puteoli. Some think that the poet gives it the epithet inanis—void or empty—on account of the void parts of it, which were occaſioned by numerous caverns or hollows.—Hence Holyday rendered inanis Gaurus—hollow Gaurus. This alſo was famous for its wine.

58. *Stops*

Nam quis plura linit victuro dolia musto?
Quantum erat exhausti lumbos donare clientis
Jugeribus paucis? meliúsne hic rusticus infans
Cum matre, & casulis, & cum lusore catello,
Cymbala pulsantis legatum fiet amici?
Improbus es, cùm poscis, ait; sed pensio clamat,
Posce: sed appellat puer unicus, ut Polyphemi
Lata acies, per quam solers evasit Ulysses:
Alter emendus erit; namque hic non sufficit; ambo
Pascendi. quid agam brumâ spirante? quid, oro,
Quid dicam scapulis puerorum mense Decembri,
Et pedibus? durate, atque expectate cicadas?
Verùm ut dissimules, ut mittas cætera, quanto

58. *Stops up, &c.*] Lino signifies, literally, to besmear, or dawb, and is applied to the manner of stopping up the bungs or mouths of their wine vessels with pitch or plaster, in order to keep the air from the liquor. See Hor. Od. xx. Lib. i. l. 1—3.

—— *Likely to live.*] i. e. To be very sparingly bestowed, and so to endure to a great age. Mustum signifies new wine, as it comes from the press to the cask.

59. *How much, &c.*] After mentioning the large estate of Virro, Nævolus represents it as no great matter for him to bestow a few acres on an old slave, worne out in his service.

—— *The loins.*] This insinuates the horrid services which Nævolus had performed.

60. *Is it better, &c.*] The little sketch of rustic simplicity, in these two lines, is very pretty.

62. *A friend beating the cymbals.*] By this periphrasis is meant one of the Galli, or priests of Cybele. See Sat. vi. l. 510—15. Sat. viii. l. 176. and Persius, Sat. v. l. 186. They were eunuchs, and most impure in their practices. Nævolus uses the word amici here, in order to denote the infamous and intimate connection which Virro had with one of these. Would it be better, says he, to leave a small farm, and its little appurtenances, to one of those lewd priests, that are living in sloth and plenty, than to me, your poor drudge, who have been worne out in your service?

63. "*You are impudent, &c.*] In vain does Nævolus plead his services, in vain does he argue the case, that he may get some reward for them.—Instead of this, Virro abuses him, and calls him an impudent fellow, for asking any thing more than he has already had.

—— "*But rent, &c.*] q. d. You may call me what you please for

For who ſtops up more caſks with wine likely to live?
How much had it been to preſent the loins of an exhauſted client
With a few acres? Is it better that this ruſtic infant,
With its mother and their cottage, and with the cur their playfellow,
Should become the legacy of a friend beating the cymbals?
" You are impudent when you aſk," ſays he. " But rent
" calls out,
" Aſk:—but my only ſlave calls, as Polypheme's
" Broad eye, by which crafty Ulyſſes eſcaped:
" Another will be to be bought, for this does not ſuffice—both
" Are to be fed. What ſhall I do when winter blows?
" what, I pray,
" What ſhall I ſay to the ſhoulders of my ſlaves in the
" month of December,
" And to their feet?—Stay, and expect the graſshoppers?"
But however you may diſſemble, however omit the reſt, at how great a

for aſking, but my neceſſities force me to be thus importunate.—I have rent to pay—a ſlave to maintain—and ſoon muſt have another—theſe things bid me beg on.

64—5. " *Polypheme's eye.*] A giant of Sicily, and one of the Cyclops, who had but one eye, and that in his forehead, which Ulyſſes, by craft, put out, and eſcaped from him. See Æn. iii. l. 635—7.

q. d. As the anguiſh of Polypheme's wounded eye made him roar out for revenge againſt Ulyſſes, ſo the wants of my poor ſervant make him call out upon me for a ſupply. Appello ſometimes ſignifies to call upon for a thing—to dun. ANSW.

Harvey has rendered this paſſage—

My ſingle boy (like Polyphemus' eye)
Mourns his harſh fate, and weeps for a ſupply.

66. " *Another, &c.*] I muſt purchaſe another ſlave, then I ſhall have two to keep; and when the cold winter pinches them, what ſhall I ſay to their naked ſhoulders, or to their ſhoeleſs feet, if I get nothing for myſelf? Shall I bid them wait the return of ſpring? Expectate cicadas. Meton.—Graſshoppers, here, ſtand for the time of year when they chirp, i. e. ſpring.

70. *Diſſemble, &c.*] q. d. Diſſemble as you pleaſe your ſenſe of

Metiris pretio, quòd, nî tibi deditus eſſem,
Devotuſque cliens, uxor tua virgo maneret?
Scis certè quibus iſta modis, quàm ſæpe rogâris,
Et quæ pollicitus: fugientem ſæpe puellam
Amplexu rapui; tabulas quoque ruperat, & jam
Signabat: totâ vix hoc ego nocte redemi,
Te plorante foris. teſtis mihi lectulus, & tu,
Ad quem pervenit lecti ſonus, & dominæ vox.
Inſtabile, ac dirimi cœptum, & jam penè ſolutum
Conjugium in multis domibus ſervavit adulter.
Quò te circumagas? quæ prima, aut ultima ponas?
Nullum ergo meritum eſt, ingrate ac perfide, nullum,
Quòd tibi filiolus, vel filia naſcitur ex me?
Tollis enim, & libris actorum ſpargere gaudes
Argumenta viri. foribus ſuſpende coronas;
Jam pater es: dedimus quod famæ opponere poſſis.

of my deſerts for what's paſt; nay, tho' you ſay nothing of the reſt of my good ſervices, what, if I had not been entirely devoted to you and your intereſt, would have become of your marriage? You know full well, that if I had not ſupplied your place, your wife, finding you impotent and debilitated, would have deſtroyed the marriage-writings—tabulas (ſee Sat. x. l. 336, and note): nay, ſhe was actually upon the brink of ſigning freſh articles with another (ſignabat)—but I prevented it, by my aſſiduous ſervices on your behalf.

The whole of this paſſage is to ſet forth the dreadful debauchery and profligacy of the times, when men, of Virro's character, could marry young women, liberorum procreandorum gratiâ, as it was expreſſed in the marriage-writings, and then, to ſave their ſtate of debility from being known, to prevail on their wives to throw themſelves into the arms of adulterers, that they might be gotten with child, and thus prevent alſo the diſſolution of the marriage-contract for the huſband's impotency, by which they would have loſt the wife's fortune, which, after the divorce, ſhe might give to another. The 79th and 80th lines ſpeak the frequency of ſuch horrid deeds. Barrenneſs and impotency were cauſes of divorce among the Romans.

74. *The flying girl.*] Virro's young wife, who often attempted to elope, and was as often ſtopped by the blandiſhments of Nævolus. See Sat. ii. 59, and note.

75. *Broken the tables.*] Cancelled the marriage-contract, written

Price do you reckon it, that, unleſs I had been to you a reſigned,
And a devoted client, your wife would remain a virgin?
You certainly know by what methods—how oft you aſked thoſe things,
And what you promiſed: how often the flying girl
I caught in my embrace; ſhe had broken the tables, and now
Was ſigning. I hardly redeemed this in a whole night,
You weeping without-doors: the bed is my witneſs, and thou,
Who waſt thyſelf ear-witneſs of every circumſtance,
Unſtable wedlock, and begun to be broken off, and almoſt diſſolved,
An adulterer, in many houſes, has preſerved.
Whither can you turn?—what can you place firſt or laſt?
Is it therefore no merit; ungrateful and perfidious, none,
That a little ſon or a daughter is born to you by me?
For you bring them up, and in the books of the acts you delight to publiſh
Arguments of a man. Suſpend garlands at your doors—
You are now a father: I have given what you may oppoſe to report.

written on thin tablets of wood, by breaking them. See Sat. ii. 58, note 2.

81. *Whither, &c.*] Circumago is to turn round, or about, and here intimates the ſituation of a perſon ſurrounded with difficulties, as Virro is ſuppoſed to be by Nævolus, ſo as not to be able to anſwer his arguments, or, as we ſay in Engliſh, not to know which way to turn himſelf, or where to begin his defence.

84. *You bring them up.*] See Ainsw. Tollo, N° 4.

—— *Books of the acts.*] The public regiſters, in which, by an ordinance of Servius Tullius, all children were to be ſet down, together with their names and time of their birth.

85. *Arguments of a man.*] Though the child be mine, yet, being born of your wife, it is regiſtered as yours, and thus becomes an argument of your manhood.

—— *Suſpend garlands, &c.*] This was uſual on all feſtal occaſions, and particularly on the birth of children.

86. *I have given, &c.*] As I have occaſioned your being reputed

Jura parentis habes; propter me ſcriberis hæres;
Legatum omne capis, nec non & dulce caducum.
Commoda præterea junguntur multa caducis,
Si numerum, ſi tres implevero.——
——P. Juſta doloris
Nævole, cauſa tui: contrà tamen ille quid affert?
N. Negligit, atque alium bipedem ſibi quærit aſellum.
Hæc ſoli commiſſa tibi celare memento,
Et tacitus noſtras intrà te fige querelas;
Nam res mortifera eſt inimicus pumice lævis.
Qui modò ſecretum commiſerat, ardet, & odit;

reputed a father, I have conferred that upon you which will ſtop the mouth of all ſcandalous reports concerning your impotency. Dedimus (ſynec.) for dedi; or dedimus may be meant to apply to the wife as well as Nævolus, who together had brought all this to paſs.

87. *Written heir, &c.*] If a legacy were left to a ſingle man, it was void by the Papian law; and if to a married man having no children, he could take but a part of it, the reſt fell to the public treaſury; but if the legatee had children, he took the whole.

88. *Windfall.*] Caducum was a legacy left upon condition, as of a man's having children, or the like; on failure of which it fell to ſome perſon whom the teſtator had ſubſtituted heir—i. e. the perſon appointed heir, in caſe of the failure of the condition, in the room of the firſt legatee.—This was ſomething like what we call a windfall. Metaph. from fruit blown off a tree by the wind—figuratively, a lucky chance, ſome eſtate, or profit, unexpectedly come to one. PHILLIPS.

89. *Many conveniences, &c.*] Added to this, you will be entitled to many convenient privileges if I ſhould have three children by your wife, for they will all paſs for yours.—The jus trium liberorum exempted a man from being a guardian, a ſituation of much trouble (ſee Kennet, Antiq. Rom. Book iii. c. 133.) a priority in offices, and a treble proportion of corn (ſee Ib. c. 30.) on its monthly diſtribution. Theſe, and other conveniences, are joined—junguntur—i. e. are to be reckoned, as annexed to the contingencies which accrue to the man who has three children.

This was where the parents lived in Rome: if they lived elſewhere in Italy, they were to have five children—if in any of the Roman provinces, ſeven; otherwiſe they could not claim the advantages of the jus trium liberorum.

In all this ſeemingly ſerious remonſtrance of Nævolus with Virro,

You have the rights of a parent: by my means you are
written heir,
You receive all the legacy: not to ſay ſome ſweet windfall.
Moreover many conveniences are joined to windfalls,
If I ſhould fill up the number, the number three.—
——Juv. The cauſe of your grief, Nævolus,
Is juſt. But what does he bring againſt it?—
Næv. He neglects me, and ſeeks another two-legged aſs
for himſelf.
Remember to conceal theſe things committed to you alone,
And ſilent fix within thee my complaints;
For an enemy, ſmooth with pumice-ſtone, is a deadly
thing.
He who lately committed the ſecret, burns, and hates,

Virro, the old and impotent debauchee, Juvenal moſt ſeverely laſhes all ſuch characters as are here deſcribed, with which it is plain that Rome at that time abounded.

90. *The cauſe, &c.*] The poet here interrupts Nævolus, by obſerving, that, to be ſure, his complaints were juſt; and then, by means of Nævolus, to carry on his ſatire againſt ſuch characters as Virro's, he demands what anſwer Virro could make to all this.

92. *He neglects, &c.*] The poet here ſhews the true ſpirit and temper of theſe wretches towards the drudges of their infamous purſuits and pleaſures. When they begin to be importunate for money, and upbraid them with their ſervices, they caſt them off, and, on the leaſt ſurmiſe of their revealing what has paſſed, will not ſcruple to aſſaſſinate them.

—— *Another two-legged aſs.*] i. e. Another poor drudge, who, like me, will be fool enough to be in the ſituation in which I have been.

95. *Smooth with pumice, &c.*] Theſe effeminate wretches, in order to make their ſkins ſmooth, rubbed themſelves with a pumice-ſtone, to take off the hair.—By this periphraſis Nævolus deſcribes ſuch as Virro, whoſe means, as well as inclination, to revenge, would make them dangerous enemies, if provoked.

96. *He who lately, &c.*] Virro, who made me privy to his ſecret practices, is full of fear leſt I ſhould diſcover them, and therefore burns with anger and hatred againſt me, almoſt as much as if I had betrayed him—therefore take care that you don't reveal what I have ſaid, for he will ſtick at nothing to be revenged. See Sat. iii. l. 49—52, and 113.

Tanquam prodiderim quicquid ſcio: ſumere ferrum,
Fuſte aperire caput, candelam apponere valvis
Non dubitat. nec contemnas, aut deſpicias, quòd
His opibus nunquam cara eſt annona veneni.
Ergo occulta teges, ut curia Martis Athenis.
P. O Corydon, Corydon, ſecretum divitis ullum
Eſſe putas? ſervi ut taceant, jumenta loquentur,
Et canis, & poſtes, & marmora: claude feneſtras,
Vela tegant rimas, junge oſtia, tollito lumen
E medio, taceant omnes, propè nemo recumbat;
Quod tamen ad cantum galli facit ille ſecundi,
Proximus ante diem caupo ſciet, audiet & quæ
Finxerunt pariter librarius, archimagiri,

99. *Neither contemn, &c.*] Don't make light of what I am going to ſay; but ſuch rich men as Virro, if offended, never think they buy poiſon too dear to gratify their revenge.

101. *Conceal ſecrets, &c.*] q. d. Therefore one is forced to be as ſecret as the Areopagus. The judges of this court gave their ſuffrages by night, and in ſilence, by characters and alphabetical letters; and it was a capital crime to divulge the votes by which their ſentence was paſt. See Areopagus. Ainsw.

102. *O Corydon, &c.*] Juvenal humourouſly ſtyles Nævolus, this paramour of old Virro, Corydon, in alluſion to Virg. Ecl. ii. 1, 2.

—— *Think you, &c.*] Do you think that any thing which a man does, who is rich enough to have a number of ſervants, can be kept ſecret? If it can't be proved that the ſervants have been blabbing, yet every thing will be known by ſome means or other, however unlikely or remote from our apprehenſion.

103. *The cattle, &c.*] By this, and the following hyperbolical expreſſions, is held forth the nature of guilt, which, however ſecretly incurred, will yet, ſome how or other, eſpecially in perſons of high ſtations, come to be known. So the prophet Habakkuk, ſpeaking of thoſe who build fine houſes for themſelves, by rapine and deſtruction, ſays, "The ſtone ſhall cry out of the wall, and the beam out of the timber ſhall anſwer it." Ch. ii. 9—11.

A like ſentiment occurs, Eccl. x. 20.

105. *Take the light, &c.*] That nobody may ſee what is doing.

106. *Let all be ſilent.*] Every thing huſhed into midnight ſilence.

As if I had betray'd whatever I know: to take the ſword,
To open my head with a club, to put a candle to my doors,
He doubts not. Neither contemn nor deſpiſe, that,
To theſe riches, the proviſion of poiſon is never dear.
Therefore you conceal ſecrets, as the court of Mars at Athens.

JUV. O Corydon, Corydon, think you there is any ſecret
Of a rich man? if the ſervants ſhould be ſilent, the cattle will ſpeak,
And the dog, and the poſts, and the marbles: ſhut the windows,
Let curtains cover the chinks, cloſe the doors, take the light
Out of the way, let all be ſilent, let nobody lie near:
Yet what he does at the crowing of the ſecond cock,
The next vintner will know before day, and will hear what
The ſteward, the maſter-cooks, and carvers, have together

ſilence. Some read clament here, but ſurely taceant beſt agrees with the reſt of the paſſage.

107. *What he does, &c.*] What the rich man does in ſecret, under the darkneſs and covert of the night, will yet be known before it is quite day. Holyday has a long note on the crowing of the cock, to which I refer the reader.—Juvenal ſeems to be the beſt commentator on this cantum galli ſecundi, and directs us to underſtand it of the ſeaſon juſt before the day breaks—ante diem, l. 108; intimating the ſmall ſpace of time between the act and the knowledge of it. We often meet with mention of the different times of cock-crowing, to mark different periods between midnight and day-break. Comp. Mark xiv. 30. 72, with Mark xv. 1.

Shakeſpear marks an early ſeaſon, after midnight, by "the "firſt cock." 1 Hen. iv. Act ii. Scene i. It is certain, however, that cocks crow, earlier or later, at different times of the year.—See Hor. Lib. i. Sat. i. l. 10.

108. *The next vintner.*] The taverns at Rome were not only places of public reſort, but, like our coffee-houſes, the marts for news of all kinds. Theſe were opened very early, and, probably, were the reſort of ſervants in great families, before their lords were ſtirring.

109. *The ſteward.*] Librarius ſignifies a book-writer, a

Carptores: quod enim dubitant componere crimen
In dominos? quoties rumoribus ulciſcuntur
Baltea? nec deerit, qui te per compita quærat
Nolentem, & miſeram vinoſus inebriet aurem.
Illos ergo roges, quicquid paulò antè petebas
A nobis. taceant illi, ſed prodere malunt
Arcanum, quàm ſubrepti potare Falerni,
Pro populo faciens quantum Laufella bibebat.
Vivendum rectè, cùm propter plurima, tùm his
Præcipuè cauſis, ut linguas mancipiorum
Contemnas: nam lingua mali pars peſſima ſervi.

tranſcriber—alſo a keeper of books of accounts.—As this is the occupation of the ſteward in a great family, I have therefore ſo rendered it.

109. *Maſter-cooks.*] Or head-cooks, from Gr. ἀρχι-, the principal or chief, and Μαγειρος, a cook.

—— *Carvers.*] Carptores—theſe were alſo ſervants in great families, whoſe occupation it was to help to ſet the diſhes on the table, and then to carve for the company. See Sat. v. 120—4.

We are to ſuppoſe theſe head ſervants of a rich family getting together at the tavern to take a morning whet, and there inventing lies againſt their maſter.

111. *Straps.*] Baltea—belts, or ſtraps made of leather, with which the maſters corrected their ſlaves—in revenge for which, there was nothing which the ſlaves would not invent againſt their maſters.

112. *The ſtreets.*] Compitum denotes a croſs-way, or ſtreet where ſeveral ways met; here the country people met together to keep their wakes after they had finiſhed their huſbandry. See Sat. xv. l. 42, and note. The greateſt concourſe of people being in ſuch places, the fellow, here mentioned, was moſt likely to find ſomebody to tell his tale to.

113. *Unwilling.*] i. e. However unwilling you may be to liſten to him.

—— *Smelling of wine.*] Vinoſus.—Some drunken fellow will think it a good frolic to find you out, and attack you in the ſtreet. Comp. Sat. iii. 278.

—— *Will inebriate, &c.*] The ear is metaphorically ſaid to drink the ſounds which are poured into it. Propert. Eleg. vi. Lib. iii.

——Suſpenſis auribus iſta bibam.

And Hor. Ode xiii. Lib. ii.

Denſum humeris bibit aure vulgus.

When

Invented: for what crime do they heſitate to frame againſt
Their maſters? how often are ſtraps revenged
By rumours? Nor will there fail one who will ſeek thee thro' the ſtreets
Unwilling, and, ſmelling of wine, will inebriate your wretched ear.
Therefore you ſhould aſk them, what a little before you ſought
From me: let them be ſilent; but they had rather betray
A ſecret, than drink of ſtolen Falernan,
As much as Laufella, ſacrificing for the people, drank.
One ſhould live rightly, as on many accounts, ſo eſpecially
For theſe cauſes, that the tongues of ſlaves you may
Contemn: for the tongue is the worſt part of a bad ſervant,

When the ear is filled and overcharged with impertinent diſcourſe, it is ſaid to be inebriated. The French ſay of a talkative perſon, Il m'enyvre de ſon caquet.

114. *Aſk them, &c.*] My being ſilent will do you little ſervice, unleſs you could ſilence theſe ſlanderers.—Enjoin theſe to ſilence, as juſt now you did me.

116. *Stolen Falernan.*] Filched from their maſters, and therefore the more delicious. See Prov. ix. 17.

117. *Laufella.*] A prieſteſs of Veſta, who, in celebrating the rites of the Bona Dea, together with the women worſhippers, drank herſelf into drunken fury. See Sat. vi. l. 313—20. Some read Sauſeia.

—— *Sacrificing.*] The verb facio, to do, ſtanding ſingly, in this connexion, has always this ſenſe. Virg. Ecl. iii. 77.

Cum faciam vitulâ pro frugibus, ipſe venito.

The word ſacra is underſtood.

So operari, Virg. Geor. i. 339.—Lætis operatus in herbis—, i. e. ſacris operatus. See Sat. xii. l. 92.

So the Greek ῥέζω, and the Heb. עשה—which, in their primary ſenſe, ſignify to make or do, are alſo uſed for ſacrificing.

118. *Live rightly.*] This is the beſt way to ſilence ſlander, or to deſpiſe its malice. See 1 Pet. ii. 12; and iii. 16.

119. *Tongues of ſlaves.*] Comp. l. 109—11.

Deterior tamen hic, qui liber non erit, illis
Quorum animas & farre ſuo cuſtodit, & ære.
N. Idcirco, ut poſſim linguam contemnere ſervi,
Utile conſilium modò, ſed commune, dediſti:
Nunc mihi quid ſuades poſt damnum temporis, & ſpes
Deceptas? FESTINAT ENIM DECURRERE VELOX
FLOSCULUS ANGUSTÆ, MISERÆQUE BREVISSIMA VITÆ
PORTIO: dum bibimus, dum ſerta, unguenta, puellas
Poſcimus, obrepit non intellecta ſenectus.
P. Ne trepida: nunquam pathicus tibi deerit amicus,
Stantibus & ſalvis his collibus, undique ad illos
Conveniunt, & carpentis & navibus, omnes
Qui digito ſcalpunt uno caput: altera major
Spes ſupereſt, tu tantum erucis imprime dentem.
N. Hæc exempla para felicibus: at mea Clotho,

121. *He is worſe, &c.*] The tattling of ſervants about their maſter's ſecrets is bad enough; but worſe ſtill is that maſter, who, by delivering himſelf up to the practice of ſecret vices, puts himſelf into the power of his ſervants, and lives under a perpetual bondage, for fear they ſhould diſcover what they know of him.

122. *Whoſe lives, &c.*] i. e. Whom he maintains and nouriſhes.

—— *Corn.*] Far—ſignifies all manner of corn, meal, or flour; and here, may ſtand for the food in general which the ſlaves ate, and for which the maſter paid, as for their clothes and other neceſſaries.

123. Næv. *Therefore, &c.*] The poet repreſents Nævolus as confeſſing the goodneſs of his advice in general, but wants to know what is to be done in his particular caſe, who is growing old under loſs of time and diſappointment.

126. *The haſty little flower, &c.*] See Iſ. xl. 6, 7. James i. 10, 11. 1 Pet. i. 24.

128. *Chaplets, ointments, &c.*] In the midſt of all our feſtal mirth. See Hor. Lib. ii. Ode vii. l. 6—8. Wiſd. ii. 1—9.

130. *Fear not, &c.*] The poet, in his anſwer to what Nævolus had ſaid, aggravates, if poſſible, his ſatire on the laſcivious Romans, by repreſenting Rome as the common rendezvous of the lewd and effeminate from all parts; not only of Italy, but of regions beyond the ſeas: the former are repreſented as coming in vehicles by land; the latter, in ſhips by ſea.

131. *Theſe*

Yet he is worſe, who ſhall not be free, than thoſe
Whoſe lives he preſerves, both with his corn and money.
NÆV. Therefore, that I may deſpiſe the tongue of a ſervant,
You have juſt now given uſeful, but common, counſel:
Now what do you perſuade me to, after loſs of time, and hopes
Deceived? for THE HASTY LITTLE FLOWER, AND VERY SHORT PORTION
OF A MISERABLE LIFE, HASTENS TO PASS AWAY:
While we drink, and chaplets, ointments, girls,
We call for, old age, unperceived, creeps upon us.
JUV. Fear not: you will never want a pathic friend,
Theſe hills ſtanding and ſafe: from every where to them
There come together, in chariots and ſhips, all
Who ſcratch the head with one finger: another greater
Hope remains, do thou only impreſs thy tooth on rockets.
NÆV. Prepare theſe examples for the fortunate; but my Clotho

131. *Theſe hills.*] Rome was built on ſeven hills, which here are put for Rome itſelf.

132. *There come.*] Conveniunt—come together, convene, meet.

133. *Who ſcratch, &c.*] By this periphraſis are deſcribed thoſe unnatural wretches, who dreſſed their heads like women; and who, if they wanted to ſcratch them, gently introduced one finger only, for fear of diſcompoſing their hair. This phraſe was proverbial, to denote ſuch characters.

133—4. *Greater hope, &c.*] Fear not, Nævolus, of meeting with a pathic friend, more generous than Virro, among theſe ſtrangers—only qualify thyſelf for their pleaſures by ſtimulating food.

134. *Rockets.*] Eruca ſignifies the herb rocket. Ovid, Rem. Am. 799. calls them erucas ſalaces—by which we are to ſuppoſe it an herb which had a quality of invigorating and promoting the powers of luſt.—"Only eat rockets," ſays Juvenal, "and fear not ſucceſs:"—a moſt bitter ſarcaſm on the viſitants of Rome above mentioned, l. 132—3.

135. *Prepare, &c.*] i. e. Tell theſe things to happier men than

Et Lacheſis gaudent, ſi paſcitur inguine venter.
O parvi, noſtrique Lares, quos thure minuto,
Aut farre, & tenui ſoleo exornare coronâ;
Quando ego figam aliquid, quo ſit mihi tuta ſenectus
A tegete & baculo? viginti millia fœnus,
Pignoribus poſitis? argenti vaſcula puri,
Sed quæ Fabricius cenſor notet, & duo fortes
De grege Mœſorum, qui me cervice locatâ
Securum jubeant clamoſo inſiſtere circo?
Sit mihi prætereà curvus cælator, & alter,

than I am—for my part, my deſtinies would have me contented with a very little, glad if I can pick up enough to keep me from ſtarving.

135—6. *Clotho—Lacheſis.*] Theſe, with Atropos, are the names of the three fates, or deſtinies, which the poets feigned to preſide over the lives and deaths of mankind.

137. *Little Lares, &c.*] The Lares, or houſehold gods, were ſmall images, placed on the hearth near the fire-ſide, and were ſuppoſed to be the protectors of the houſe and family; they were crowned with ſmall chaplets, and cakes made of pounded frankincenſe, meal, and the like, were offered to them. See Hor. Lib. iii. Ode xxiii. ad fin. It was the cuſtom to fix with wax their vows to the knees of theſe images, in order to have them granted. See Sat. x. 55, and note. Therefore Nævolus is ſuppoſed to ſay—When ſhall I fix any thing—that is, preſent a petition, from a favourable anſwer to which I may be ſecured, in my old age, from rags, and begging with a crutch? Teges is literally a coarſe rug—and baculum, a ſtick or walking ſtaff.

140. *Twenty thouſand intereſt.*] When ſhall I be ſo rich as to receive annually twenty thouſand ſeſterces, that is, twenty ſeſtertiums (about 156l. 5s.) for intereſt on money lent? The numeral nouns viginti millia muſt be underſtood to apply to ſeſtertii, here; for applying them to ſeſtertia, would make a ſum too enormous to agree with the reſt of what Nævolus is wiſhing for.

141. *Pledges ſet down.*] i. e. With good and ſufficient ſureties, ſet or written down in the bond, to ſecure the principal.

142. *Fabricius.*] It is ſaid of C. Fabricius, that, when he was cenſor, he accuſed Corn. Ruffinus of prodigality, and removed him from the ſenate, becauſe he found, in his houſe, ſilver veſſels of ten pounds weight, eſteeming it as a notorious example of luxury. Nævolus is wiſhing for vaſcula, ſmall veſſels of pure ſilver, but not ſo ſmall as to be below the notice of Fabricius.

143. *Herd*

And Lacheſis rejoice, if I barely live by my vices.
O my little Lares! whom with ſmall frankincenſe,
Or with meal, and a ſlender chaplet, I uſe to adorn,
When ſhall I fix any thing, by which old age may be ſecure
to me
From the rug and ſtaff?—Twenty thouſand intereſt
With pledges ſet down?—little veſſels of pure ſilver,
But which the cenſor Fabricius would note—and two
ſtrong ones
From the herd of the Mœſi, who, with ſhoulders placed
[under me]
May command me to ſtand ſecure in the noiſy circus?—
Let me have beſides a ſkilful engraver—and another

143. *Herd of the Mœſi.*] For Mœſia, ſee AINSW. The Mœſians were remarkably robuſt, and therefore in great requeſt at Rome, as chairmen, or carriers of the ſedans and litters in which the fine people rode along the ſtreets. See Sat. i. l. 64, and note.

—— *Shoulders.*] Cervix—lit. means the hinder part of the neck—the neck—and ſometimes, as we may ſuppoſe here, the ſhoulders. AINSW. Nævolus, among other things, is wiſhing to afford two ſtout Mœſians, who, by putting their ſhoulders under him, might carry him through the crowd at the circus, to ſome ſafe and convenient ſituation, where he could enjoy the diverſion, at his eaſe and quiet, amid all the tumult and uproar of the place.

Where on their brawny ſhoulders mounted high,
While the brave youth their various manhood try,
I would the thrones of emperors defy.

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144. *May command.*] Jubeant—may command, or order—implying the ſuperior ſtrength and power of theſe fellows, who could ſo make their way, as to place their maſter wherever they choſe.

145. *Skilful engraver.*] Curvus ſignifies crooked—that hath turnings and windings—and this latter, in a mental ſenſe, denotes cunning, which we often find uſed for ſkilful, in our older Engliſh. See Exod. xxxviii. 23, and ſeveral other places of our tranſlation of the Bible. Some are for underſtanding curvus, as deſcriptive of the bending or ſtooping attitude, in which the engraver works at his buſineſs.

146. *Quickly*

Qui multas facies pingat citò:—ſufficient hæc.
Quando ego pauper ero, votum miſerabile, nec ſpes
His ſaltem; nam cùm pro me Fortuna rogatur,
Affigit ceras illâ de nave petitas,
Quæ Siculos cantus effugit remige ſurdo. 150

146. *Quickly paint*, &c.] An artiſt, who can ſoon paint a number of portraits, which I may hang about my houſe, as pictures of ſome great men who were my anceſtors. Comp. Sat. viii. l. 2, and note.

—— *Theſe will ſuffice*, &c.] All this would juſt ſerve to make me as rich and happy as I could wiſh. Here I think this part of the ſubject comes to a period. Nævolus then recollects himſelf—his evil deſtiny occurs to his mind, and he breaks out in an exclamation on the vanity and miſery of his wiſhes, ſince poverty and want are the only lot which he can expect.—This ſeems to unite the four laſt lines, with the utmoſt conſiſtency and propriety.

147. *A wretched wiſh*, &c.] Since (quando) I am doomed to poverty by my deſtinies (comp. l. 135, and note) my wretched wiſhes, and all my hopes, are vain, and I cannot expect even what I have now been wiſhing for, much leſs any thing farther.

149. *She affixes wax*, &c.] i. e. Fortune is deaf to all petitions on my behalf. This is expreſſed by an alluſion to the ſtory of Ulyſſes, who, when ſailing by Sicily, and being forewarned of the danger of liſtening to the Sirens on the coaſt, ſtopped his mariners ears with wax, and ſo ſailed by them ſecurely. He commanded that he himſelf ſhould be tied to the main-maſt. Homer, Odyſſ. xii.

Thus

Who can quickly paint many faces:—theſe things will
ſuffice.
Since I ſhall be poor, a wretched wiſh!—Nor is there hope
Only for theſe; for when Fortune is petitioned for me,
She affixes wax, fetched from that ſhip,
Which eſcaped the Sicilian ſongs, with a deaf rower.

Thus end the complaints of this miſerable wretch! The poet has, under the character of Nævolus, ſtrongly marked the odiouſneſs of vice, and has ſet forth the bitter conſequences which attend thoſe who look for happineſs and proſperity in the ways of wickedneſs, that they will fail in their expectations, and, at laſt, be conſigned to the ſad refuge of unavailing petitions for deliverance from that ſtate of irremediable want and miſery, into which they have plunged themſelves, and which they find, too late, to be the ſad, but juſt recompenſe of their obſtinate perſeverance in evil-doing.

We may ſee this alarming and awful ſubject adequately treated in the ſublime words of heavenly wiſdom, Prov. i. 24—31.

END OF THE NINTH SATIRE.

END OF THE FIRST VOLUME.

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FEB

CORRECTIONS and ADDITIONS to VOL. I.

SAT. I.

L. 33, n. 2, ad fin. *for* Matho, *read* Regulus—bis.
L. 46, *for* companions, *r.* attendants.
L. 57, n. l. 4, *for* druken, *r.* drunken.
L. 58, n. *r.* a regiment of foot in a legion, which consisted of ten cohorts. See Kennet, Rom. Ant. Part ii. B. iv. c. 5.
L. 64, n. 2, *add*—These were called Hexaphori, from Gr. ἑξ, six, and φέρω, to bear or carry. See Sat. vii. l. 141, n.
L. 102, n. *for* infranchised slave, *r.* the son of an infranchised slave; and *add*, at the end of the note—Libertinus signifies the son of a bondman, who had been made free, or the infranchised bondman himself—the usual word for the latter is libertus.
L. 106, n. l. 16, *for* 17, *r.* 7.
Ib. n. l. 18, *after*—the third rule above, *add*—which is usually applicable to the numeral noun, when it stands alone. See AINSW. on the Roman coins, &c. according to whom, the sestertium was in value 8*l.* 1*s.* 5½*d.*
L. 107, n. *add*—conductas, taken to hire—i. e. by Corvinus, to be fed and tended.
L. 129, n. 2, *add*—Titulos, marks of dignity and honour, such as inscriptions on statues or monuments. Comp. Sat. vi. l. 229, and note. See Sat. x. l. 57, n. 1.

SAT. II.

L. 74, mountain—vulgar, *read* and that mountain-vulgar.
L. 90, n. ad fin. *for* Enallage, *r.* Hypallage.

SAT. III.

L. 12, n. 2, l. 16, *for* was, *read* were.
L. 14, n. l. 12, *for* are, *r.* is.
L. 42, n. l. 8, *for* viii. *r.* vi. and l. 54—5, n. ad fin. *for* vi. *r.* i.
L. 132, n. 2, *for* each legion or regiment, &c. *r.* each legion, which consisted of ten regiments or cohorts. See Sat. i. l. 58, n.
L. 200, n. l. 2, *for* art, *r.* are.
L. 209, *r.* and yet all that nothing, &c.
L. 221—2, n. l. 1, *for* 51, *r.* 52.

SAT. IV.

L. 6, *for* will, *read* may.

SAT. V.

Argument, n. l. 1, *for* σίλο[illegible], *read* σίλος.

L. 9. n. *add*—or than follow the method which I propose? Comp. l. 10, 11.—I ſhould obſerve, that ſome are for interpreting injuria cœnæ by injurioſa cœna: ſo Grangius, who refers to Virg. Æn. iii. 256, injuria cædis—pro-cæde injurioſa; but I cannot think that this comes up to the point, as the reader may ſee by conſulting the paſſage, which the Delphin interpreter expounds by injuria cædis nobis illatæ—and ſo I conceive it ought to be; and if ſo, it is no precedent for changing injuria cœnæ into injurioſa cœna. However, it is certain that this is adopted in the Variorum edition of Schevolius—Tantine tibi eſt injurioſa & contumelioſa cœna, ut propter eam turpiſſimum adulatorem velis agere, & tot mala, tot opprobria & contumelias potius perferre velis, quam mendicare. Lubin. To this purpoſe Marſhall, Prateus, and others. Doubtleſs this gives an excellent ſenſe to the paſſage; but then this is come at, by ſuppoſing that Juvenal ſays one thing and means another: for he ſays, injuria cœnæ—literally, the injury of a ſupper—i. e. the injury ſuſtained by Nævolus, the indignity and affronts which he met with when he went to Virro's table. The poet aſks—tantine injuria, non tantine cœna, meaning, as I conceive, a ſarcaſm on the paraſite for his attendance where he was ſure to undergo all manner of contempt and ill treatment, as though he were ſo abject as to prefer this, and hold it in high eſtimation, in compariſon with the way of life which Juvenal recommends as more honourable. Hence the explanation of the paſſage which I have above given, appears to me to be moſt like the poet's meaning, as it exactly coincides with his manner of expreſſion. I would laſtly obſerve, that Prateus, Delph. edit. interprets—tantine injuria cœnæ? by—an tanti eſt contumelia convivii?

L. 50, *add* the following note—

—— *Getic, &c.*] The Getes were neighbours to the Scythians; their country was very cold, and their froſts exceedingly ſevere.

L. 61, n. l. 4, *for* 109, *r.* 108.

Sat. VI.

L. 71, *r.* Urbicus excites laughter in an interlude, by the geſtures
Of Atellan Autonoë; &c.

L. 71. *Excites laughter.*] i. e. While he repreſents, in a ridiculous manner, the part of Autonoë, in ſome interlude written on the ſubject of her ſtory, in the Atellan ſtyle; the drift of which was to turn ſerious matters into jeſt, in order to make the ſpectators laugh.—Something like what we call burleſque.

L. 72. *Atellan.*] *r.* This ſpecies of interlude was called Atellan, from Atella, a city of the Oſci, where it was firſt invented. It was a kind of Latin drama, full of jokes, banters,

ters, and merriments (ſee AINSW.) the origin whereof may be ſeen in Liv. Lib. vii. c. 2. See alſo Ant. Univ. Hiſt. vol. xii. p. 34, note L.

L. 72, n. l. 3, *for* a play, *r.* an exodium, or farce.

L. 132, *for* or, *r.* and.

L. 230, *for* ſtep-mother, *r.* mother-in-law.

Ib. n. l. 1, ditto.

L. 263, *for* ſhe takes the woman's attire, *r.* a female head-dreſs is taken.

—— *Female head-dreſs.*] Scaphium.—From this ſeems derived the Fr. eſcoffion, which BOYER explains by coiffure de tête pour des femmes—hence, perhaps, Engl. coif. See AINSW. Scaphium—and Marſhall in loc.

—— *Is taken.*] Sumitur.—i. e. When the lady puts off her heavy helmet (l. 261) and takes, i. e. puts on, her coif, or female head-dreſs, thus changing from the appearance of a fierce gladiator to that of a delicate female, the ſight muſt be highly ridiculous;—ride, laugh—q. d. aſpice & ride.—Comp. l. 260.

L. 277, *for* retigantur, *r.* retegantur.

L. 345, n. l. 9, *for* who, *r.* whom.

L. 347, *for* will begin, *r.* begins.

L. 355, n. l. 2, *for* is, *r.* are.

L. 482, *for* repetit, *r.* relegit.

L. 493, *r.* what is here the fault of the girl.

L. 513, *add* note. *A broken ſhell.*] Which he made uſe of by way of knife.

L. 525, *for* we, *r.* the.

SAT. VII.

L. 2, *read* hath regarded.

L. 15, n. 2, *r.* Bithynia.

L. 49, *r.* turn up.

L. 145, *for* thin, *r.* mean.

L. 150, *r.* Veſtî.

L. 213, n. l. 1, *for* maſter's, *r.* maſters.

SAT. VIII.

L. 77, n. l. 5, *for* you muſt, *read* ſhould.

L. 79, n. l. 1, *r.* a truſty guardian.

L. 94, n. l. 1, *r.* Coſſutianus.

L. 119, *for* what, *r.* how great.

L. 142, *r.* Wherefore to me boaſt yourſelf accuſtomed to ſign, &c.

Ib. n. *dele* the note, and *r.*—*Wherefore, &c.*] Jactas is here underſtood—Quò mihi jactas te ſolitum, &c.—q. d. "It is "of very little conſequence, that you, who are in the habit "of forging wills, ſhould be boaſting to me your nobility—

"to

CORRECTIONS AND ADDITIONS.

[illegible] as to what end, intent, or purpose, can you do it?"—Quo, here, has the sense of quorsum.
p. 143, and note, *dele* great.

SAT. IX.

L. 30, n. l. 6, *for* were, *read* was.
L. 42. n. *for* Nævius, *r.* Nævolus.